

The Musical World.

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SATURDAY, MAY 27, 1882.

PRICE { 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN.

First Appearance of M^{me} Pauline Lucca.

THIS EVENING (SATURDAY), May 27, will be performed
"CARMEN" (to commence at 8.15) will be produced. Carmen, M^{me} Pauline Lucca; Micaela, M^{me} Valleria; Escamillo, M. Bouhy; and Don José, Signor Lestellier. Conductor—M. DUPONT. The incidental Divertissement will be supported by M^{lle} Gedda, M^{lle} Reuters, M^{lle} H. Reuters, M^{lle} E. Reuters, and the Corps de Ballet.

MONDAY next, May 29, being Whit-Monday, there will be No Performance.

M^{me} Sembrich.

TUESDAY next, May 30, "LA SONNAMBULA." M^{me} Sembrich, Signor De Reszke, and M. Massart.

M^{me} Adolina Patti.

WEDNESDAY next, May 31, "LETOILE DU NORD" (to commence at 8.15). M^{me} Adolina Patti, M^{me} Valleria, Signor Lestellier, and M. Gailhard.

M^{me} Albani.

THURSDAY next, June 1 (first time this season), WAGNER'S Opera, "LOHENGRIN" (to commence at eight o'clock). M^{me} Albani, M^{lle} Stahl, Signor Cotogni, and M. Sylva.

Doors open at 8.0; the Opera commences at 8.30. The Box Office, under the portico of the Theatre, is open from Ten till Five. Orchestra Stalls, £1 5s.; Side Boxes on the first tier, £3 3s.; Upper Boxes, £2 12s. 6d.; Balcony Stalls, 15s.; Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d. Programmes, with full particulars, can be obtained of Mr Edward Hall, at the Box Office, under the Portico of the Theatre, where applications for Boxes and Stalls are to be made; also of Mr Mitchell, Messrs Lacon & Oller, Mr Bubb, Messrs Chappell & Co., and Mr Olivier, Bond Street; Messrs Leader & Co., 62, Piccadilly; Messrs Cramer & Co., 201, Regent Street; Mr Alfred Hays, 4, Royal Exchange Buildings, and 26, Old Bond Street; and of Messrs Keith, Frowse & Co., 48, Cheapside.

CRYSTAL PALACE SATURDAY CONCERT, THIS DAY.

May 27, at Three. The programme will include Symphony, "Eroica" (Beethoven); Pianoforte Concerto (Henselt); Scherzo, in G minor, for strings (Oberlin); first time at these Concerts; Pianoforte Solos (Schumann, Chopin, Liszt); Valse Caprice, in E flat (Rubinstein). Vocalist—Herr Betz (his last appearance this season at the Crystal Palace). Pianist—Mr Franz Rummel. Conductor—Mr AUGUST MANNS. Seats, 2s. 6d., 1s., and 6d.

THE LAST MORNING BALLAD CONCERT—THIS DAY.

MORNING BALLAD CONCERT.

MORNING BALLAD CONCERT, ST JAMES'S HALL.

This (SATURDAY) Morning, May 27, at Three o'clock. Artists: Miss Clara Samuel, Miss Eleanor Farnol, and M^{me} Antoinette Sterling; Mr Edward Lloyd, Mr Maybrick, Mr F. Barrington Foote, and Mr Santley. Violin—M^{me} Norman-Neruda. Pianoforte—M^{me} Sophie Menter. The South London Choral Association of sixty voices, under the direction of Mr L. G. Venables. Conductor—Mr SIDNEY NAYLOR. The first part of the concert will contain the following Songs, &c., by Arthur Sullivan:—"My dearest heart" and "Sleep, my love" (Miss Clara Samuel), "Orpheus with his lute" (Miss Eleanor Farnol), "The Lost Chord" and "Will he come?" (M^{me} Antoinette Sterling), "The distant shore" and "Once again" (Mr Edward Lloyd), "A life that lives for you" and "Thou'rt passing hence" (Mr Santley), "If doughty deeds" (Mr F. Barrington Foote); Part Songs, "Evening" and "Joy to the victors" (South London Choral Association). New and popular Ballads in the second part of the programme:—"Good Company," "Waiting for the King," "The Little Hero," "Sunshine and Rain," "The Banks of Allan Water," "The Boatwain's Story," "Green grow the rushes, O!" also Part Songs, "You stole my love," "Altho' soft sleep," "Faithful and true" (Wagner), "Ye Mariners of England," M^{me} Norman-Neruda will perform "Elegie" (Ernst), "Larghetto" (Nardini), and "Moto perpetuo" (Paganini). M^{me} Sophie Menter will perform (a) Allegro (Scriabin), (b) Melodie (Mendelssohn-Liszt), and (c) Rhapsodie (Liszt), also Tarantelle (Liszt). Stalls, 1s. 6d.; Area, 4s. and 2s.; Balcony, 3s.; Gallery and Orchestra, 1s. Family and School Tickets to admit Six to Stalls, £2. Tickets to be had of Austin, St James's Hall; the usual Agents; and Boosey & Co., 295, Regent Street.

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MR GANZ'S ORCHESTRAL CONCERT, ST

JAMES'S HALL. FOURTH CONCERT, SATURDAY Afternoon Next, June 3, at Three o'clock. The Programme will include Concerto, in C major, No. 1, for pianoforte (Beethoven); Symphonie Fantastique, "Episode de la Vie d'un Artiste" (Hector Berlioz); Solo Violin, Adagio from 9th Concerto (Sporh); Solos, pianoforte, (a) Passacaille (Thomé), (b) Minuet and Gavotte (Saint-Saëns); Overture, *Guillaume Tell* (Rossini). Pianist—M^{me} Montigny-Rémaury. Violinist—M^{lle} Marianna Eisler. Conductor—Mr GANZ. Tickets, 10s. 6d., 7s., 5s., 3s., 1s., of Mr WILHELM GANZ, 126, Harley Street, W., Austin's, usual Agents, and Chappell & Co.

UNDER the immediate patronage of her Grace the Duchess of WELLINGTON.—Mr OBERTHÜR'S MATINÉE MUSICALE, at the MARLBOROUGH ROOMS, 307, Regent Street, on TUESDAY, June 6. Artists: M^{me} Liebhart, M^{me} Vogri, M^{lle} Doré-Desvignes, Mr Alfred Hemming, Signor Luigi Conti, Mr Frank Quatremaine, M^{lle} Gayral-Pacini, Herren Carl Henkel and Otto Leu, and Mr Oberthür. Conductors—Mr W. M. GANZ, Signor LI CALSI, and Mr W. M. CARTER. Tickets, 10s. 6d. and 5s., at Mr Austin's Ticket Office, St James's Hall; Messrs Schott & Co., 159, Regent Street; or of Mr OBERTHÜR, 14, Talbot Road, Westbourne Park, W.

"THE DISCOVERY."

M^{me} LIEBHART will sing OBERTHÜR's admired Song, "THE DISCOVERY," at the Composer's Concert, at the Marlborough Rooms, Tuesday Morning, June 6.

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E. H. TURPIN,
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"MILLE VOLTE."

MISS ORRIDGE and Mr MAAS will sing RANDEGGER'S admired Duet, "MILLE VOLTE," at Mr Henry Leslie's Choir's First Concert this season, at St James's Hall, on Friday Evening, June 30.

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THE NIBELUNG'S RING.

III.—SIEGFRIED.

May 9.

On the threshold of this gigantic drama's third division *Siegfried*, we are tempted to ask what has up to now been taught us—what great moral lesson has reached us through so complicated and elaborate an agency, and to what end have our steps been guided along ways of deceit, crime, and unutterable shame. But the question is hardly fair midway in the argument. Let us wait for the end and then put it. During the interval between *The Walkyrie* and *Siegfried* important events, which are told with customary prosiness in the dialogue, have taken place, and this is the proper moment to indicate their nature. When Sieglinde, bearing the fragments of the sword Needful, followed Brünnhilde's directions, and sought shelter in a wood near the Walkyrie rock, she encountered Mime, the whipped brother of Alberich. Mime seems to have retired from the Nibelungen business down below, and set up as a smith on his own account, though where he looked for custom in the midst of a forest does not appear. He sheltered Sieglinde, and when she died in giving birth to a son, Siegfried, he took care of the child. This sounds well, but among Wagner's characters, let us not hastily credit anybody, god, giant, or dwarf, with a generous impulse. Mime knows all about Wotan's plans, and hopes to use the Volsung hero as a means of securing the ring, tarn-cap, and treasure for himself. The precious booty is close at hand, guarded by giant Fafner in the form of a dragon. Siegfried, a brave and reckless lad, shall slay the monster, and then hey! for power, and, Alberich, look to thyself. So matters stand when we are shown Mime's smithy, and Mime himself forging another sword for young Siegfried—the lad has a habit of finding the Nibelung's weapons all too weak. As he works Siegfried bursts in with a captive bear, frightens Mime nearly to death, takes up the new sword, smashes it on the anvil, rails at his foster parent sulks with his dinner, and generally behaves like a froward, spoiled boy. He is getting beyond Mime, and begins to ask questions. "Mime, although I detest you, yet I always come back to you; why?" "Because your heart is with me." "Bah! I have seen the birds and beasts in pairs taking care of their young, where is your consort, that I may call her Mother?" "I am father and mother in one." Siegfried frankly calls Mime a liar, but pursues his catechism, and at last, by threats or violence, extracts from the Nibelung the whole story of his parentage and of the sword Needful. At once a new world opens before the youth. "Mend that steel, Mime, I'm off; this is not my home," and he runs into the forest to exult alone. The Nibelung is in despair, when the old reprobate, Wotan, enters disguised as a Wanderer. Mime is evidently to be looked after. "I have wisdom, Mime; ask three questions; I stake my head on answering them." Mime puts three questions, and the replies show that the visitor knows all about the ring and its history. Now the dwarf stakes his head, and the Wanderer interrogates. In answer, Mime reveals his acquaintance with the Volsungs and their sword; reveals also how near to his heart is the mending of the weapon. Then the departing Wanderer speaks to some purpose, "None, but who fear hath never felt maketh Needful new." Clearly, the fearful Mime is out of the game, and his despair deepens. When Siegfried returns he talks to him of fear. "What is that?" demands the unconscious hero. "Fafner the dragon will teach thee." "Then let us go, mend me my sword." Alas! Mime cannot do it. "I will," says Siegfried, and proceeds to the task in highest excitement and exaltation. "Bellows blow! brighten the glow! Needful, Needful! notable sword." As the work proceeds, Mime stands apart communing with himself. He has not given up the game. Nibelung cunning shall yet be too much for Volsung courage, and Mime will brew a drink that, after the combat, shall send the victor to sleep. Then, Needful, to Siegfried's heart, and the mighty ring for Siegfried's match. As the dwarf concocts the draught the hero finishes the sword, and the curtain falls as he holds it aloft: "Needful, Needful! notable sword! thy life again have I given. . . . Out then, and show the cowards thy sheen." In this first act Wagner's peculiar system is strikingly illustrated. Till Siegfried's exultation finds vent, there

is nothing in the situation or the dialogue that calls for music, while both situation and dialogue are prolonged to the full extent of dramatic requirements without reference to the allied art. Yet every word is accompanied by the orchestra with as much elaboration as though the subject were one of lyric interest. Only the "motive" system would work here. A composer following ordinary methods would be at a loss, but to Wagner each sentence in the dialogue suggests directly or indirectly some idea for which he has a musical equivalent. Hence, at the farthest remove from the region of feeling, he is busy interweaving and connecting his representative themes. The result is ingenious, but, to most, incomprehensible, and, to very many, dull. We hear music which does not touch us, and music under these conditions is like salt which hath lost its savour. Wagner revels, of course, in Siegfried's exulting strains. Here he appeals to emotion by emotion's aid, and works, in the proper domain of art, with the intensity that in him never fails to answer provocation. No one can resist the *elan* of Siegfried's triumphant song. It is life and power, intensified, sublimated, carried to the highest point.

The second act shows the depths of the forest near Fafner's cave, and introduces our almost forgotten acquaintance, Alberich of the "*Rhinegold*." He is on the watch near the ring, and so is reprobate Wotan, whom we rejoice to hear the Nibelung salute with "Aroint, thou shameless rogue," following on with "villain" and other hard but just names. Wotan is still moving along "ways that are dark," and has come to tell Alberich of Mime's purpose to win the talisman through Siegfried's prowess. "Siegfried knows nothing; Mime knows all; look after him. Better still, warn the Dragon, perhaps he will give thee the Ring, if thou promise to protect him." Sleepy Fafner is stirred up and questioned, but takes no interest: "I lie in possession; let me slumber." Wotan thereupon goes away with the injunction, "Try Mime, he is easier beaten;" and Alberich conceals himself, calling Wotan a "light-spirited lust-gluttonous, godly enlightener." Day breaks; Mime and Siegfried enter, the first trying to inspire the second with fear. It is of no use. Siegfried laughs at his description of the Dragon, and orders the dwarf away. Seating himself under a tree, he muses about his father and mother. As he does so a singing bird draws his attention. "Would I could understand its language; it might tell me of my mother." He makes a pipe of a reed and tries to imitate the bird; fails, and resorts to his hunting horn. "So let me see whom now it will lure to make me a loving consort." The horn only awakes Fafner, who crawls out of his den. Siegfried receives him with laughter, as a "fair favoured friend," but the Dragon is not jocular. He sees a meal and opens his jaws. Out springs Needful from its sheath and drinks the monster's blood. Then Fafner, dying, generously warns his victor against Mime's contemplated treachery. Happens now a wonderful thing. In drawing Needful from Fafner's body, Siegfried stains his hands with the blood, and sucks it off. Immediately he understands bird-language, and learns from one feathered warbler the secret of the ring, the helm, and the treasure, of which cunning Mime had kept him ignorant. On this Siegfried enters the cavern, and Mime emerges from his hiding-place, followed by Alberich, the two brothers thereupon having a long squabble, which ends only when they again conceal themselves to avoid the returning hero. Siegfried bears with him the ring and tarn-helm; puts the one on his finger, ties the other to his girdle, not knowing exactly what to do with either, and listens once more to the Bird-Voice, which again says "Trust not, Mime." The smooth-tongued Nibelung approaches with honied speech and his sleeping draught; but the Volsung, thanks to the virtue of the dragon's blood, knows his real thoughts, and ends a long dialogue by striking him dead (crime the tenth—murder), while Alberich, looking on, concealed, laughs a triumphant laugh. One candidate for the Ring is no more. Weary now, Siegfried lies down, and questions the bird. He is lonely, and wants a friend. Will the bird help him? In return the Wood-Voice says, "I wot . . . a glorious wife. In guarded fastness she sleeps; fire doth emborder the spot; oversteppeth he the blaze, waked he the bride, Brynhild then would be his." This the hero

understands but vaguely. A woman he knows not, has never seen; but he rises in ecstasy and follows the bird to the promised bride. As he disappears amid the forest the curtain falls. The dramatic current of this act—though checked and turned, so to speak, into back-waters by the terribly long dialogues thought needful to elucidate the story—runs often clear and strong, following always the movements of Siegfried. Around him gathers also no slight measure of poetic attraction, and the two combined go far to reconcile us to much that is extravagant and absurd enough for a modern pantomime. It must be said that Wagner handicaps his hero heavily when presenting him in association with tedious arguments and the squabbles of a set of rogues. But the hero bears the burden and wins. We watch this grand creature with ever-growing interest. Something of primeval greatness appeals to us through him, and enables us to realize an ideal of physical and emotional, if not of intellectual manhood. It is impossible to follow the details of the music, with all its elaborate interweaving of the many themes now accumulated. Enough that this act, like its predecessor, has moments when better things than ingenuity appeal to us. The whole of the forest music is attractive in its pictorial beauty and expressional force. Herr von Wolzogen tells us how it is composed; but we don't want to hear him. The themes speak with a higher significance than that arbitrarily foisted upon them by Wagner, and thus his art, as often in the work, is greater than his theory. Would that this potent master might free himself from his most mistaken apprehension of the mission dramatic music has to perform—a mission, however, which sometimes his own music discharges in spite of trammels.

In the third act we see Wotan consulting Erda, the earth goddess, as to the future that so oppresses him, and again the drama loses itself in a maze of words, from which it is ultimately gathered that, Wotan expects Brünnhilde to "work a deed for the world's release." As Erda disappears, Siegfried enters, following the bird, and Wotan bars his path with abundant talk, pouring out question after question concerning things we all know. Siegfried naturally waxed impatient: "Old inquirer, hark once for all, lead me no longer to chatter." But the god talks on, persuading the hero to turn from the danger of Brünnhilde's fire; and, when words avail not, stretching out the spear on which, he declares, Needful once brake to pieces. Needful does not break now. It falls on the god's weapon and splinters it. Already we see the advancing shadows of the night, soon to fall upon the corrupt and worthless tenants of Walhall, but Siegfried does not suspect the significance of his deed. The glow of Brünnhilde's blaze lights his eyes and warms his heart. So, yielding to the Wagnerian love for exclamations, he cries "Hoho! hoho! hahei! hahei!" and gaily wends him to the Walkyrie's rock, which now we ourselves behold, thanks to a change of scene. Brünnhilde lies as Wotan left her, save that the sun shines full on her face and flashes from her glittering shield and helmet. At sight of the apparition Siegfried, who has run through the guardian fire, stands amazed and puzzled. In growing wonder he removes the helmet and shield; yet the form is to him of a man. Next, with his sword he cuts the fastenings of the breast-plate. "This is no man! Burning enchantment charges my heart; fiery awe falls on my eyesight; my senses stagger and sway." Siegfried knows now what fear means, but strives to be calm, and nerve himself to meet the light of the strange creature's awaking eyes. He calls! no answer. He kisses her lips, and Brünnhilde sits up to hail the sun and returning life. Then begins a long scene of explanation and love. The Walkyrie knows her deliverer, and tells him how she had influenced his destiny. But the sight of her horse and arms recalls the past, so that when Siegfried advances to her she repulses him as one who brings shame to godhood. She entreats him to spare her, but the hero presses, and slowly the new womanhood asserts itself, till, passionate as he, she falls into his arms, and the curtain descends. This fine scene, though, like all the rest, unduly spun out, redeems the act, which, sooth to say, is elsewhere terribly uninteresting as well as tedious. Wagner makes no concession to human weakness. He will have his say, though

the tale extend till crack of doom, and his system always allows him to go on working the orchestra through a sufficiently long string of oft-repeated motives. As is the act in its predominant dulness and welcome exception, so is *Siegfried* as a whole. Three scenes only impress the mind and move the feelings—in the first act, that of the sword; in the second, that of the bird; in the third, that of Brünnhilde's awakening; and with regard to each it is remarkable that the effect produced exactly corresponds to the measure in which the form and character of the music approximate to the orthodox type. Whenever there is vocal melody, continuity of theme, balance of phrase, and flowing, natural harmonies, the interest of the house awakens, the audience are placed *en rapport* with the stage, and a power is felt elsewhere unknown. For moments like these all must be grateful who endure others of unutterable weariness, not to say pain, and there are many such in *Siegfried*, unredeemed by dramatic interest, as well as by a sense of needfulness. We recognize the adage, "*De gustibus*," &c., of course, and possibly some may account as music the agonized and agonizing groanings and grumbings in "diminished" chords and harsh progressions of Wagner's low reeds and brass. We are not of the number. If such noises be music, then we go with Othello, who loved music "that may not be heard." As for portions of the drama, notably the scene of the Dragon, there should be no feeling but wonder at the serious revival in this our day of a Gothic absurdity fit only for children at Christmas time.

The performance had its merits and likewise its defects, the former lying chiefly in the representation of some of the leading characters. Herr Vogl, who played the hero, should especially be praised for a thoroughly artistic effort. In point of physique he did not present an ideal Siegfried, but his acting and declamation showed a most admirable conception of the character. A little more rude vigour in the sword scene would have improved its effect, but this was almost the only blot upon a performance that deserves to be remembered, and was heartily appreciated. In the difficult and repulsive part of Mime, Herr Max Schlosser did extremely well, bringing out all the low cunning of the Nibelung, and filling in the outline of the part with many happy touches, all conceived in the true spirit of Wagnerian realism. That Herr Schlosser's performance was not attractive redounded to his credit. It was splendidly unpleasant. Herr Scaria once more appeared as Wotan, with the result to be expected when a man has sustained such a character for three nights. The marvel is that Herr Scaria did not feel crushed into absolute impotence by consciousness of association with so much of the contemptible and wicked. Brünnhilde was again efficiently represented by Frau Vogl, Alberich by Herr Schelper, and Erda by Fraulein Reigler. As usual, the orchestra left much to wish for. It was often ragged and out of tune, while its want of balance materially damaged some of Wagner's choicest effects. Nevertheless, much applause followed each act, the principal artists being again and again called before the curtain.

(To be continued.)

HER MAJESTY'S THEATRE.—The second "cycle" of the *Nibelung* representations came to a termination on Tuesday week with *Götterdämmerung*, and the third began on the Friday night following with *Rheingold*. There have been changes in the distribution of some of the leading parts, but nothing else to call for special notice in regard to the ordinary tenor of the performances, about the peculiar claims of which to public consideration we must reserve what general observations we have to make until the experiment has been thoroughly wrought out. Meanwhile, the fact that the audiences at the second and third "cycle" have been considerably less numerous, and considerably less enthusiastic, than those attracted by the first is anything but encouraging to the bold speculators, and goes almost to convince impartial thinkers that a little of Wagner, from time to time, may be good, but that a great deal of him, within a short space of time, is apt to pall.

It is said that M. Ambroise Thomas's *Françoise de Rimini* will be given in the winter at the Théâtre de la Monnaie, Brussels.

LISZT'S SYMPHONY.—DANTE'S *DIVINA COMMEDIA*.

It appears there are places other than heaven and earth trodden by Liszt's musical fancy. In the Dante Symphony it plunges into the infernal regions, and, listening to the howlings, ragings, cryings, and wailings, brings us an echo of the utterances of the damned. The theme was a favourite one with mediæval writers, especially so with Irish ecclesiastics, from the time of St Fursey in the seventh to Tundale in the twelfth century. The latter, whilst gazing in vision on the burning plains and listening to screams of suffering, was led to cry out in agony of soul: "Alas, Lord! what truth is there in what I have so often heard—the earth is filled with the mercy of God?" Had the old monk had the power of reproduction in music practised in the latter day by Abbé Liszt, the tempest of horrors might have proved destructive to reason; but, alas! the age of visions, like that of miracles, is past. The feeblest intellect, therefore, will get no disturbance, the frailest nerves no shock, nor the most morbid imagination any impetus to lunacy by the big-drum bogies of Liszt's orchestra. Even those whose blood used to curdle at the monsters of the pantomime, now, after becoming acquainted with the *Rhinegold* frights, can listen to the first movement of the symphony without fear of its maddening power. It will never distress those accustomed to stage thunder. Peter Lombard, a mediæval writer, in a work called "Sentences," says—"the sight of the punishment of the condemned will not impair the glory of the blest, for although their own joys might be sufficient to the just, yet to their greater glory they will see the pains escaped." Now if no beatification is gained by sounds of woe in Liszt's vision, there is at the same time the comfort of safety from the flaming fires kindled by his genius. Were we not aware of the earnestness of the Abbé, and did we not know that the dogmas of his church teach him the solemnity of the subject, we should feel inclined to think that the composer was using his art in jest. No; we have no misgivings as to earnestness of purpose. He has, doubtless, laboured to be awe-inspiring, but unfortunately he has reached only the grotesque. In part the second—Purgatory—the composer leaves Gothic ground for regions somewhat classical. There is far more obedience to the rules of musical form, securing for it consequently the admiration that elaborate construction invariably enjoys. One of the subjects, with counter-subject, receives fugal treatment that affords pleasant contrast to the crude, disjointed fragments constituting the earlier portions of the work. The theme, given out by the strings, and afterwards taken up by the several divisions of the orchestra, fixes itself in the memory by the force of regulated science. Its meaning, however, may not be so apparent. Perhaps the subject laboured at by "strings" and "wind" may represent the stone that Sisyphus was condemned to roll in vain. But the theme lends itself to countless interpretations. It may signify anything or nothing. Who knows? it may after all be absolute music. The glories of "Paradise" find expression in the *Magnificat*, sung by soprano voices to the first Gregorian tone. The well-defined phrases of the primitive melody, set in an orchestral environment of considerable magnitude and elaboration, undoubtedly produce an effect that may be truly called "religioso." But it may be asked, has a Gregorian chant that supreme exaltation of character capable of embodying the ecstasy of heaven? Is there not in its accents something of a penitential nature? Has it not associations conveying a sense of sin and appeals for pardon? Burthened it may be with religious feeling without being the triumphant outburst of celestial joy. If so, the composer, despite an admirable effect, has not reached the height of his great argument. The second performance of the Symphony was given on Saturday afternoon, May 20th, at St James's Hall, under the direction of Mr. Ganz.

PENCERDD GWFFYN.

RICHTER CONCERTS.

Excepting two songs, admirably rendered by Frau Rosa Sucher, the fourth concert of the above series, held at St James's Hall on Monday evening, May 22nd, was devoted to the works of Beethoven and Wagner. The conductor evidently holds that the two have certain qualities in common to justify the alliance. Wagner, undoubtedly, has vigour of utterance, and general mastery over the orchestra that remind one of accents of the elder composer; nay, not only that remind, but that force a like attention, and extort something of the same kind of homage paid to the oracles of Beethoven. Here, however, relationship ceases. The spirit of reverence characterizing the elder musician is not found in the later writer. Indeed, reverence for past art, and, what is far more important, reverence for the immutable principles of morality, make the author of *Fidelio* take a rank far differing from that aspired to by the composer of *Tannhäuser*. More is the pity! For Wagner has genius capable, if rightly used, of lifting himself and his art even to the serenest heights. It seems, however, that he is content, after taking possession of his auditor, to lead him hither and thither in

unseemly ways. At times there is no resisting his command over the emotions, and no one can hear the *Tannhäuser* overture, especially when performed as it was last Monday night, without being in some measure subdued by its fascinations. Few things in art afford more striking contrast than the themes found therein; and rarely is any subject invested with greater dynamic power than that which, plant-like, first winds its tendrils round the stately pilgrim's chant, then chokes its path with expanding foliage, and finally covers its subdued form with odour-laden blossoms. The charm and wonderful life of the subject, its versatility of attack, and subsequent victory carry away the sympathies, and leave, at the end of the overture, the listener in a high state of excitement and pleasure. The pleasure, however, is banished if he turns to his book of words, for there he will learn, by language that offends by its baldness, that the sounds, pure in themselves as rainbow tints, are after all but hysterical screamings of passion, and will find to his dismay that what he took for honest, if fervid utterances, are but slaves to the lowest and basest part of our strangely mingled nature. With this conviction, is it any wonder then that he will cry shame to him, whoever he be, that drags down a thing of heavenly kind, to grovel in the mire of sensuality? The *Siegfried Idyll* imparting feelings of a very different nature, increased, by its very purity of theme, the pang of regret, that a man of such genius should have so often mistaken his way. Beethoven's Concerto in E flat, No. 5 (Op. 73), for pianoforte and orchestra was performed, Mr Oscar Berringer taking the solo part. The concert concluded with a very fine performance of the mighty master's Symphony in B flat. In all the remarkable grasp and untiring energy of the conductor, Herr Hans Richter, was conspicuous.

PENCERDD GWFFYN.

GERMAN OPERA AT DRURY LANE.

The order of performances at the Richter German Opera is divided into two series, thus administered:—

FIRST SERIES.—May 18, *Lohengrin*; 23, *Tannhäuser*; 25, *Lohengrin*; 30, *Die Meistersinger*; June 1, *Tannhäuser*; 6, *Euryanthe*; 8, *Der Fliegende Holländer*; 13, *Die Meistersinger*; 15, *Euryanthe*; 20, *Tristan und Isolde*; 22, *Tristan und Isolde*; 27, *Fidelio*.

SECOND SERIES.—May 20, *Der Fliegende Holländer*; 24, *Fidelio*; 27, *Lohengrin*; 31, *Fidelio*; June 3, *Die Meistersinger*; 7, *Tannhäuser*; 10, *Euryanthe*; 14, *Tannhäuser*; 17, *Lohengrin*; 21, *Der Fliegende Holländer*; 24, *Tristan und Isolde*; 28, *Die Meistersinger*.

So that they, as it were, intertwine. The idea is original and happy. Subscribers can choose between the two series, or grasp both with either hand, and without, moreover, quitting the city. Bravo! Mr Franke.

WAGNER AND "PARSIFAL."—An audience exclusively composed of known partisans of Wagner and his theories had been invited to attend the final grand rehearsal of *Parsifal* at the forthcoming celebration in Bayreuth. His Majesty of Bavaria, however, having intimated his desire to be present, the arrangements were necessarily altered, and that august monarch, in accordance with a favourite custom of recent years, will be the sole spectator. Those amateurs who intend going to Bayreuth with the object of hearing *Parsifal* may be glad to know that a pianoforte arrangement of the score, accompanied by the verbal text, has been published by the enterprising firm of Schott, at Mayence. An English translation, moreover, "in exact accordance with the original," from the united pens of H. L. and F. Corder, has been printed; and this will be of considerable use to a large number of foreign critics, who, as in the instance of *Ring des Nibelungen*, six years ago, being wholly unversed in the new Eleusinian Mysteries, found themselves more or less puzzled. Visitors to Bayreuth should go fully equipped for the occasion; and it is to be hoped that Herr Hans von Wolzogen will prepare a "Guide" for *Parsifal*, as he did for the *Ring*; so that the "leitmotives" may at once be detected and committed to memory. An English translation by Herr Ernst von Wolzogen, as clear and intelligible as that of the "Nibelung Guide," now in every one's hands, Wagnerian or non-Wagnerian, would also be an invaluable help. Wagner's recent works are not to be grasped without adequate preliminary study, and no such aids should be disregarded. It is stated in some German papers, that immediately after the representations of *Parsifal* the poet-composer will leave Bayreuth for Venice. Nothing since has been circulated about the visit to Athens, or the projected Greek opera. Let us hope, nevertheless, that the idea has not altogether been abandoned. "C. A. B." will, per chance, instruct us on this matter.—D. B.

A Jewish Synagogue Melody.



Eyrie—Himalaya.

DR WIND.—Eagles, I have stayed out my welcome.

DR EAGLES.—How, Wind?

DR WIND.—You have two heads—one *pro*, t'other *con*. With the *pro* all right; with the *con* all wrong.

DR EAGLES.—Fudge!

DR WIND.—I am aware that Dr Brandies is expected at the Eyrie, and I know that he also has two heads—one *pro*, t'other *con*. I detest the *con*, but tolerate the *pro*—

DR EAGLES.—Brandies is only coming to tea.

DR WIND.—Besides, Mrs Eagles and the young Eaglets wish me a long way off. So, though I have given them bushels of plover's eggs, they want change. I can't, and wouldn't if I could, give phenicopters upon whom depend transmission and remission.

DR EAGLES.—Phenicopters have not been in sight of the Eyrie for seven months—

DR WIND.—Because they are afraid of Mrs Eagles, who wants to nourish her progeny on their bones and feathers; and you are aware that they are fleshless, &c., being merely the heads and beaks of defunct phenixes. Moreover, I am waiting for news about an Ebrew melody, which—

(Phenicopter appears with envelope in beak.)

DR EAGLES.—Here's phenicopter!

YOUNG EAGLETS (to Mrs Eagles).—Oh! mama—let us have phenicopter for supper! Ask papa catch him.

DR EAGLES.—What say you, Wind?

DR WIND (promptly).—By no means. My phenicopters signify transmission and remission, and I can't dispense with either. (Takes envelope from beak of phenicopter, and blows it open.) By Jove! Here's an Ebrew tune, fresh from Synagogue.

DR EAGLES.—Hum it.

DR WIND (singing tempestuously).—



DR EAGLES.—Your voice is as the voice of one howling in the wilderness, without locusts or wild honey. Sing again.

DR WIND.—Here is a postscriptum from Charles Kensington Salaman, who says that Rossini stole this from the Synagogue, and used it twice—once for the Willow Song in *Otello*, and once for the Prayer at the end of *Moses in Egypt*.

DR EAGLES (Comic head).—Then I must say that in both instances Rossini has much improved it.

DR EAGLES (Grave head).—I must say that in both instances Rossini has utterly spoiled it.

DR WIND.—No matter, I must go to Salaman for information.

YOUNG EAGLETS.—Mama! Papa! Phenicopter pie, please—or else Dr Wind.

DR EAGLES.—Wind, you must leave your phenicopter, or they will take you too and make pie of both. They are hungry.

DR WIND.—Fiddlestick. Here (*blows eyrie*, *Dr Eagles*, *Mrs Eagles* and *eaglets* into the valley a thousand feet below, and, catching the skirt of Boreas on his way to London, forms part of the whirlwind, from which, freeing himself with considerable dexterity, he alights at the house of Charles Kensington Salaman, who, putting aside Wagner's "Judaism in Music," which he had been sedulously perusing, welcomes his deliverer with open arms).

C. K. S.—Glad to see you, old friend! How's Mrs Wind?

(Schluss folgt.)

ROYAL ACADEMY OF MUSIC.

The fortnightly meeting of professors and students was held on Saturday, May 20th, when the following programme of music was gone through and listened to with great attention:—

Fantasia and fugue in C minor, Vol. III., organ (J. S. Bach), Miss Green, pupil of Mr H. R. Rose; Aria, "Pietà, Signore" (Stradella)—(accompanist, Mr R. H. Cummings)—Miss Henry, pupil of Mr Shakespeare; Recitation, "The flight of the Gaiour" (Lord Byron), Miss Eleanor Rees, pupil of Mr Walter Lacy; Rondo in C, Op. 51, No. 1, pianoforte (Beethoven), Miss Mabel Lyons, pupil of Mr Walter Fitton; Recitativo ed Aria, a. "Giunse alfin" and b. "Deh vieni," *Le Nozze di Figaro* (Mozart)—(accompanist, Miss Green), Miss Mear, pupil of Mr Holland; Bridal Song, (MS)—(unaccompanied)—(Herbert Smith, student), Misses Beare, Rose, Goodwin, and Christine Cross, pupils of Professor Macfarren; Sonata in F, No. 1, pianoforte and violin (Walter Macfarren), Miss Margaret Gyde (Thalberg Scholar) and Mr Frank Arnold, pupils of Mr Walter Macfarren and Mr Sainton; Duetto, "Si la stanchezza," *Il Trovatore* (Giuseppe Verdi)—(accompanist, Mr Septimus Webbe), Miss Sneddon and Mr D. Morgan, pupils of Mr Fiori; Sonata, pianoforte (Ferdinand Hiller), Miss Edith Salmon, pupil of Mr W. H. Holmes; Song (MS.), "They bid me sleep" (George Hooper, student)—(accompanist, Mr Hooper)—Miss Margaret Cockburn, pupil of Mr H. C. Banister and Mr Garcia; Sonata in D, violin (Handel—accompaniment by Fred. David)—(accompanist, Mr Septimus Webbe)—Mr H. C. Tonking, pupil of Mr Sainton; Song (MS.), "A Lament for Summer" (John Cullen, student)—(accompanist, Mr John Cullen)—Miss Lynn, pupil of Mr H. C. Banister and Mr F. R. Cox; Allemande, Gavotte, Bourrée, Menuet, and Gigue, from the Sixth French Suite, pianoforte (J. S. Bach), Miss Millard, pupil of Mr Eaton Fanning; Cradle Song (W. Vincent Wallace)—(accompanist, Miss Munster)—Miss Brittain, pupil of Mr F. R. Cox; Humoreske, in Walzer form, pianoforte (Joachim Raff), Miss Marion Tirbutt* and Miss Lilla Reynolds,* pupils of Mr Charlton T. Speer.

The next concert of chamber music is announced to take place in the Academy on Saturday evening, June 10.

BAYREUTH.—The statement which has appeared concerning the grand rehearsal of *Parafal* is thus corrected by Wagner himself:—"People are mistaken. The King of Bavaria does not wish to attend any rehearsal at which I reserve the right of making alterations; this is the reason why—if only from a feeling of proper consideration for the artists—I have resolved to admit no one to the so-called general rehearsal (which has degenerated into an abuse)."

CONSTANTINOPLE.—Dubez, harpist, from Vienna, gave a concert in the Theatre of the Municipal Garden, Pera, which was numerously attended. The Austro-Hungarian Ambassador, Baron Calice, and his wife, the Baroness, were among the audience. Dubez performed on the harp, the guitar, the concertina, and the cithern. He played, also, at the Austro-Hungarian Embassy for a charity, and before the Sultan at the Palace, who listened for two hours, and was so pleased that he immediately conferred on the artist the Medje Order, Fourth Class.

* With whom this subject is a second study.

ROYAL ITALIAN OPERA.

It may be doubted whether the frequenters of operahouses greatly care now to witness *Il Trovatore*, but there is no question at all that, when Mdme Adelina Patti appears in Verdi's work—so dear to street organs—the proverbial contempt which too much familiarity breeds is overcome by a sentiment of personal admiration. The aspect of Covent Garden Theatre on Tuesday night proved this; a large and fashionable audience listening to the well-known strains with a placidity bespeaking something more than patience. By the way, the character of that audience was contradictory. We have referred to it as placid, and, as a matter of fact, its enjoyment may have been deep, but was certainly not loud. Yet at times during the evening floral tributes rained upon the stage in numbers sufficient to indicate the wildest enthusiasm. The effect was curious—something like that of a man whose face suggests a roar of laughter, while he utters no sound. How Mdme Patti acquitted herself of a familiar task need scarcely be said. Her impersonations vary as little as do her vocal powers, and not more than the success she obtains. The old story has to be told over again about Leonora of Tuesday night—finished singing, refined, if not profoundly sympathetic, acting, and a pervading atmosphere of prima-donna worship. The Azucena was Mdme Stahl, who had in that character something better suited to her powers than the light comedy part of Federico (*Mignon*). She played the gypsy in the broad and effective style which distinguished her performance as Amneris; gaining the full approval of discerning amateurs. Unfortunately her singing in "Stride la vampa" was a little out of tune, and the fact had a depressing influence, not removed by subsequent good work. Mdme Stahl is, however, so capable an artist that her ultimate position amongst us cannot fail to gratify her desire. Concerning the Manrico of Signor Nicolini we need say no more than that it was the Manrico of previous seasons, while his singing exhibited the special qualities that have often provoked comment. As time goes on Signor Nicolini can less and less be heard with indifference. Few artists make their audience more conscious of the fact that a vocalist appeals to the feelings. Mr Devries was a fairly good representative of the wicked Count, and he gained an encore for "Il Balen," despite a suspicion of throatiness and a pronounced vibrato. The band and chorus were as perfect in their work as it was natural to expect, and Signor Bevignani conducted skilfully.

VIENNA.

(Correspondence.)

The Ring Theatre trial has ended in severe sentences against Inspector Geringer and Superintendent Nitsche, the former being condemned to four, the latter to eight months' hard labour, with one day's fasting per week. Jauner is to be imprisoned, without hard labour, for four months. The three prisoners will, moreover, have to pay six thousand and eighty-seven florins to the sufferers and their relatives. There are, in addition, other compensation claims which, before settlement, will be investigated by the Court.

In consequence of the unsatisfactory financial results of previous experiments there will be no Italian opera this year at Vienna.

ORCHESTRA OF THE ROYAL ITALIAN OPERA.—*First Violins*—J. T. Carrodus (Leader), Collins, Kettenus, Watson, Streather, Vogell Harndorff, Crosa, Roberts, Seuderi, H. Reed, Van Praag, Greebe' Breeden.

Second Violins—Betjemann (Leader of the Ballet), W. Reed, Tourneur, Earnshaw, Hargrave, Campione, Touche, Gibson, Klein, Newton, Hayes, Snewing.

Violas—Doyle (Principal), Waud, Webb, Stehling, Lawrence, Cubitt, Eberwein, Benfenati, Bowie, Channell.

Violoncellos—Howell (Principal), Boatwright, Trust, Serjeant, Snyders, Brie, Saunders, Rudersdorff, Alard.

Double Basses—J. Reynolds (Principal), C. Harper, Jakeway, Kleigl, E. Ould, Haydn Waud, Wade, E. Carrodus, Perkins.

Harp—Lockwood (Principal), Putnam. *Flutes*—Radcliff (Principal), Barrett, Jensen. *Hautbois*—Castegnier (Principal), C. Reynolds. *Clarinets*—Clinton (Principal), Maycock. *Bassoons*—Hutchins (Principal), Anderson. *Horns*—Stennebrugen (Principal), Preatoni, Standen (Second Principal), Beltrami. *Trumpets*—Scott (Principal), Ellis, Backwell, Webb. *Trombones*—Hadfield (Principal), Antoine, Blamphin. *Ophicleide*—Hughes. *Timpani*—Baker.

Bass Drum—Henderson. *Triangle*—Middleditch. *Organist*—Pittman. *Librarian*—Geverding.

Conductors—Sig. Bevignani and M. Dupont.

To Guy of the Glaciers.

SIR,—You have formulated, or at least expressed, no opinion as to Eduard Hanslick's article on Wagner's *Judaism in Music*. Surely the last inimitable sentence about Nebuchodonezzar was worth a "Hoch." Please formulate an opinion, express and waft it across seas, to oblige your inconstant
Fiammatta.

LONDON BALLAD CONCERTS.

The first of two morning Ballad Concerts announced by Mr John Boosey took place at St James's Hall on Saturday, May 13, before a large audience. Several of the favourite singers of the London Ballad Concerts took part in the one under notice, including Mmes Lemmens-Sherrington, Isabel Fassett, Antoinette Sterling, and Miss Santley; Messrs Santley, Joseph Maas, and Maybrick, as well as the South London Choral Society, under the direction of Mr L. C. Venables. The usual enthusiasm was expressed by the audience after several of the most popular ballads had been sung, notably for "Quando a te lieta" (Mdme Sterling), from Gounod's *Faust*, and the same composer's "Nazareth" (Mr Santley), as well as for Mr F. H. Cowen's "Never again" (Mdme Sterling) and "Father O'Flynn" (Mr Santley), all of which had to be repeated. Miss Santley's expressive singing of "Wapping Old Stairs" and "O, that we two were Maying" (Gounod), met with warm approval, and Mdme Sherrington pleased immensely in "Quand tu chantes." Mr Maybrick was at his best in Stephen Adams' "Midshipmite," and Mr Joseph Maas was "called" twice after Balfé's "Come into the garden, Maud." A feature in the programme was Beethoven's Romanza in F for the violin, which Mdme Néruda played in perfection. The second and last morning concert is announced for Wednesday next, May 27, when the compositions of Mr Arthur Sullivan will occupy the first part of the programme, interpreted by Misses Mary Davies, Clara Samuel, Eleanor Farnol, and Mdme Antoinette Sterling; Messrs Edward Lloyd, Barrington Foote, and Charles Santley. Mdme Norman Néruda will again appear, and Mdme Sophie Menter will make her first appearance at these concerts, where no doubt her exceptional talent will find ardent admirers. Mr Sidney Taylor, who undertook the arduous duties of accompanist at the first concert, will occupy his accustomed post.

TURIN.—Baron Jocteau's new opera, *Masina Spinola*, just produced at the Teatro Vittorio Emanuele, was in most instances so badly performed, that hisses and laughter completely drowned all friendly applause.

AIX-LE-CHAPPELLE.—As usual, the annual concert given by Herr Breuning was, this year also, highly successful. The programme included works by Mozart, Haydn, A. Rubinstein, and F. Liszt. To these names must be added that of Herr Tivadar Nachéz, from London, who contributed five original pieces for the violin, all of which, together with Ernst's concerto in F sharp minor, he played in a way that afforded unalloyed satisfaction, and was rewarded by loud and frequent applause. In fact, as the *Aachener Zeitung* says: "The real hero of the evening was the violin virtuoso, Tivadar Nachéz."

BOULOGNE-SUR-MER (from a Correspondent).—Peccavi I sing! In my last letter to the *Musical World* I wrote that there would be no more concerts this season by the Société Philharmonique; but, to my surprise, and to the pleasure of a numerous audience, at the Etablissement, on Monday night (May 22), a third concert was given. The pieces selected were mostly instrumental, but varied by Mdme Scharwenka, who interpreted with facility and taste the "Canzonetta du 17^{me} quatuor (Haydn). Some "Variations," by Proch, and a song in place of the "Valse de l'ombre," from the *Pardon de Ploërmel*, announced in the programme. The Membres de la Société sang with effect "L'Introduction et Barcarolle d'Obéron," arranged by Gounod, and "Les marins aux Tropiques" (J. d'Aoust), at the end of each part of the programme. M. Breitner delighted his audience by his execution of a Fantasia, by Schubert (orchestrée par Liszt), a Gavotte, by Raff, a "Romance," by Rubinstein, an "Étude," by Chopin, and "Marche Turque," by Beethoven. M. Vivien, son of the well-known violinist, a thoroughly good violinist himself, also charmed us by his performance of Vieuxtemps' Concerto, in E major, and a grand "Fantaisie militaire," by Léonard, each time accompanied by the orchestra.—X. T. R.

MR CHARLES HALLÉ'S
Chamber Music Concerts,
GROSVENOR GALLERY.

FOURTH CONCERT, WEDNESDAY EVENING, MAY 31,
At Half-past Eight o'clock.

Programme.

Quartet, in D, Op. 23 A. Dearik.
(Repeated by desire.)	
Nocturne, in E, and Barcarolle, in F sharp—Pianoforte	... Chopin.
Sonata, Piano and Violin, in A minor, Op. 23	... Beethoven.
Quartet, in G minor	... Mozart.

Executants—M^{me} Norman-Néruda, M^m. Straus, Franz Néruda,
and Charles Hallé.

Tickets, 7s. 6d. and 5s., at Chappell & Co., 50, New Bond Street; and Grosvenor Gallery Ticket Office.

TO CORRESPONDENTS.

S. (Glasgow).—We like your company moch. Gif us more of it. Write and take sequences.

ERRATUM.—In the foot-note appended to the letter on the *Ring of the Nibelungs* addressed to the *Musical Standard* by Mr Ferdinand Præger, and copied into the last impression of the *Musical World*, for "Plunderer" read "Plauderei."

TO ADVERTISERS.—The Office of the *MUSICAL WORLD* is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MAY 27, 1882.

ADELINA PATII.

*Quante del mondo genti visitasti,
Tante col divo tuo cantar beasti!
Popoli a mille fra di lor ti braman
E regina dell' arte ti proclamano!
Oltre l'Atlante apparsa, quivi inserto
Hai nuova gemma di tua gloria al serto!
Noi che da lungo tempo tu felici
Fai, ritornando a questi lidi amici,
In te scorgiam cotante doti e rare
Che daver non sappiamo qual più pregiare!*

WAGNER'S PARSIFAL.

RICHARD WAGNER has replied to the statement published by the German papers in somewhat petulant terms. "People"—he says, among other things—"are wholly mistaken. The King of Bavaria expresses no desire to attend any rehearsal at which I claim the privilege of making alterations; and for this reason, if only out of consideration for the artists, I am determined to admit no one, under any pretext, to the so-called 'general rehearsal'—which has long since degenerated into a general abuse." The protest is of excellent flavour; but, as regards monarchical claims, a mere flare of self-asserting independence. From the time of Mozart, when Emperors, Kings, &c., were more or less despotic, till the actual period, when, happily, despotism is an exception, the "general rehearsal" has frequently been attended by the Court, not seldom in preference to the first public representation. Fancy Mozart keeping out the Emperor Leopold II. from any rehearsal of his *Sevaglio* or *Figaro*! Still less likely is it that Wagner, at the final probationary trial of his *Parsifal*, would deny

admission to the King of Bavaria, who is said to be responsible for whatever may be the deficit—a deficit—seeing that by no means the same amount of curiosity which, in 1876, brought people from every country to witness the *Ring des Nibelungen* is evinced—may possibly be considerable. The *Ring* itself did not "pay," as is tolerably well known, although it is notorious that the King of Bavaria, who was largely responsible, gave explicit orders that any one desirous of witnessing the "general rehearsal" might do so for the consideration of twenty marks, and that a large number of visitors to Bayreuth availed themselves of the privilege. Nevertheless, even with this "leg up," the "Stage-Play Festival" was, in language equally symbolical, "tail down"—that is to say, a disastrous pecuniary failure. Only the hotel-keepers, lodging-house keepers, car-proprietors, music-publishers, and tradespeople in ordinary—not one out of fifty of whom purchased a ticket to witness the agonizing throes of the somniferous Wotan—made any profit out of the undertaking, they themselves being simply undertakers in another sense. Be assured that His Franconian Majesty, upon whom Wagner has exercised as potent an influence as Lola Montez (also an acute politician) on his Royal predecessor, will be present at the final rehearsal ("general," be it, if that suits better) of *Parsifal*: and that he will be there as *sole spectator from the front*. I envy him the privilege—for whatever may be said, or thought, about the music, the poem is a great poem, and the poet—as Shelley says of Coleridge (a far inferior poet to Wagner)—

"a mighty poet,
With subtle-soul'd psychology."

I should like to embrace Wagner the poet, and cuff Wagner the musician. Why, because he is a poet in the skies, should he be so anxious to thrust music into a bog? Why can he not be thankful for the gift that comes to him from above? Why should he wish to destroy—utterly destroy—an art with which he has as little real sympathy as he has vast sympathy with another, in which he surpasses most men of our time?

AN ENGLISH MUSICIAN.

Clarendon Hotel, Birmingham.

THE MENDELSSOHN FAMILY.*

Astonishment has often been expressed that the children and grandchildren of Moses Mendelssohn should have been induced to renounce the ancient religion of their race, which their illustrious father and grandfather upheld and defended with such consistent zeal, constancy, and erudition. I apprehend that astonishment will cease when the following facts are made more generally known, and considered in all their bearings by the world at large. By an edict of Frederick the Great, dated 1752, that despotic monarch limited the number of Jews whom he would permit to reside in Berlin, and ordered that the exclusive privilege should be purchased. A Prussian Jew was obliged to pay for permission to marry; he had also to pay a tax upon every child; and if the number of Jews in the Prussian capital exceeded the limit fixed by the King's edict, the surplus was forced to quit the country. Prussian-born Jews were not allowed to enter the army, nor to become agriculturists, nor manufacturers, nor to pursue liberal professions. They were only privileged to study medicine and mathematics. A Jew who was not born at Berlin could not obtain permission to reside there, unless he were in the service of one of his privileged co-religionists. Moses Mendelssohn, a native of Dessau, was tolerated at the capital, in the capacity of shopman to Bernhard, his co-religionist. He was indebted to a Frenchman for the privilege of residing freely at Berlin. The Marquis D'Argens addressed a petition to Frederick in favour of Mendelssohn, to whom the King was partial. The memorial was in the

* Jews as they are. (Appendix) by Charles Kensington Salaman.

following terms:—"A bad Catholic philosopher entreats a bad Protestant philosopher to grant the privilege to a bad Jewish philosopher."† The King, perhaps amused at the oddness of the appeal, granted to Mendelssohn the permission asked for; but which, it was understood, was not to be extended to his descendants; and for this grant a thousand thalers were demanded. This tax was, however, remitted.

The foregoing statement would appear to be almost incredible but for the exhibition of narrow-minded illiberality and antagonism to Jewish interests of which the modern German *Anti-Semites* have lately given the world a too infamous experience. It would account for the descendants of Moses Mendelssohn having abandoned Judaism and professed Christianity; and not only the members of that gifted family, but such eminent artists as Heine, Woelfl, Ferdinand Ries, Kalkbrenner, Moscheles, Ferdinand Hiller, Joachim, Rubinstein, and numberless other distinguished German, Polish, Hungarian, and Russian Jewish musicians, poets, painters, *literati*, and scientists, who, finding that the religion of their fathers would interfere with the free exercise of their professional career, renounced its practice, and adopted the dominant religion of their native country which at once removed every obstruction, and restriction, and religious prejudice from which they might otherwise have suffered. The eminent genius and illustrious philosopher of Germany, merely tolerated as the "shopman" of a Berlin merchant, was

"MOSES MENDELSSOHN,

The greatest sage since Socrates, his own nation's glory, any nation's ornament, the confidant of Lessing and of Truth.

He died, as he lived, serene and wise."‡

or, according to Professor Rammeler's monumental inscription:—

"MOSES MENDELSSOHN,

Born at Dessau, of Jewish parents, a sage like Socrates, faithful to his ancient creed, teaching immortality, himself immortal."§

JUDAISM IN MUSIC.||

(Continued from page 305.)

The Jew, who, by his external appearance, by his speech, and most of all by his singing, is incapable of manifesting himself artistically, has, nevertheless, been at length able to exercise supreme sway over public taste in the most widely spread of any kind of modern art, namely, music. Let us, in order to explain this phenomenon, first consider how the Jew managed to become a musician.

From the turn in our social development, when money began, with more and more openly avowed recognition, to be raised to the real source of nobility and power, it was impossible to deny the Jews, to whom the system of making money without work properly so-called, that is to say, usury, was the only trade permitted, the patent of nobility in modern and needy society; but they achieved this themselves. Our modern education, attainable only by persons in easy circumstances, was the less closed against them, as it had sunk down to be a purchasable article of luxury. From this period, consequently, we beheld in our society the *educated Jew*, the difference between whom and the uneducated, common Jew, we have to consider attentively. The educated Jew has made the most energetic efforts to divest himself of all the striking marks characterizing his more humble co-religionists; in many cases he has even deemed it expedient to endeavour to efface by means of Christian baptism all traces of his origin. But this zeal has never enabled him to win the desired fruits of his exertions; it has resulted simply in completely isolating and rendering him the most heartless of men, to such an extent, indeed, that we cannot help losing even our former sympathy for the tragic fate of his race. In place of the bonds which he arrogantly snapt in twain, uniting him with his previous brothers in misfortune, it was impossible for him to find a new one connecting him with the society to which he had raised himself. He is connected only with those persons who require his money; but never has money been able to form between men a bond that was blessed in its results. A stranger, taking no interest in anything, the educated Jew stands in the midst of a society which he does not understand; with the partialities and efforts of which he does not sympathize; and the history and development of which have been matters of indifference to him. In such a position, we

have seen thinkers rise up among the Jews; the thinker is a poet who looks backwards; the true poet, however, is the pre-announcing prophet. For the office of such a prophet a man is rendered capable only by the profoundest sympathy, full of soul, with a great community of similar aspirations, the unconscious utterance of which the poet interprets according to its purport. Completely excluded, in consequence of his position, from this community, and completely and violently severed from connection with his own race, the more gentlemanly Jew found that the education he had acquired, and paid for, could serve only as an article of luxury, as he really did not know what to do with it. One portion of his education consisted, however, of our modern arts, and among them of that art which may be learnt more easily than any other, namely, *music*, and, moreover, *that music* which, separated from the sister arts, had, by the impulse and the power of the greatest geniuses, been raised to the height of the most general power of expression, a height at which it could either, in new connection with the other arts, express the most elevated things, or, if still kept separated from them, the most indifferent and most trivial. *What* the educated Jew, in his position as described, had to express, when he wished to manifest himself artistically, could naturally be only something indifferent and trivial, since his entire feeling for art was simply a matter of luxury, and not a necessity. According as he was prompted by his humour, or by some interest lying beyond the pale of art, he could express himself in one manner or the other; but he never felt the impulse to say anything decided, necessary, and real; he merely wished to speak, no matter what he might say, and consequently the *How* was the only important consideration with him. Now, no art affords a person such ample opportunities for speaking in it without really saying anything as music, because in music the greatest geniuses have already said whatever was to be said in it as an absolutely separate art. When this had once been uttered, those who came afterwards could only gabble it imitatively—gabble it with painful exactness and wonderful similarity, just as parrots jabber human words and conversation, but also without expression or human feeling, again just like these stupid birds. There is, however, an especial peculiarity observable in this ape-like and imitative language of our Jewish manufacturers of music, namely, the peculiarity of the Jewish manner of speaking generally, as already minutely described by us.

The peculiarities of this Jewish mode of talking and of singing, in its most glaring singularity, characterize more especially the common Jew, the educated Jew having made the most unheard-of efforts to divest himself of them, but they stick to him, with impertinent stubbornness, despite all he can do. Though this misfortune may be explicable on purely physiological grounds, we find also a cause for it in the social position, on which we have touched, occupied by the educated Jew. All our luxurious art may, it is true, float almost entirely in the air of our arbitrary fancy, but a fibre connecting it with the natural, firm ground, the spirit of the people, holds it fast from below. The true poet, no matter in what department of art he produces his poetic work, always derives his inspiration only from the truthful and affectionate contemplation of spontaneous life, such as meets his gaze among the people alone. Where, now, does the educated Jew find such a people? If he has any connection at all with this kind of society, it is exclusively with some excrescence, entirely severed from the real and healthy stock; his connection with it is, however, completely devoid of affection, and the absence of that feeling must always be more apparent to him when, in order to obtain sustenance for his process of artistic creation, he descends to the bottom of this society; not only will everything there be stranger and more unintelligible to him, but the involuntary antipathy of the people towards him appears in its most insulting nakedness, because it is not, as among the richer classes, weakened or broken by any calculation of profit or consideration of certain common interests. Repelled, in the most offensive manner, from contact with this people, or, at any rate, perfectly incompetent to seize the spirit animating them, the educated Jew finds himself driven to the roots of his own stock, where, at least, he can undoubtedly understand things much better. Whether he wishes it or no, it is from this source that he is obliged to draw; but it is only a *How*, and not a *What*, that he has to gain from it. The Jew has never possessed an art of his own, and, therefore, his life has never been a life capable of an artistic purport; even now, a universally valid human purport is not to be obtained from it by the seeker, but only a peculiar mode of expression, and, moreover, the very mode of expression which we have already described. Now, for the Jewish composer the only musical utterance of his people is the musical worship of his Jehovah; the synagogue is the sole source from which he can derive national motives, *intelligible to him*, for his art. The more noble and sublime we may feel disposed to imagine this musical service was in its primitive purity, the more decidedly must we perceive that this purity was most offensively obscured,

† *Curiosities of Judaism*. Phillip Abraham.

‡ Inscription on a bust in Professor Herz's studio at Berlin.

§ Inscription on a monument erected to Mendelssohn by Professor Rammeler, at Berlin. From *Memoirs of Moses Mendelssohn*, by M. Samuel (1827).

|| *Judaism in Music*. By Richard Wagner. Leipsic: J. J. Weber, 1869.

before it reached us; in this instance, nothing has been further developed, for thousands of years, from out the abundance of inward life, but everything has remained, as in Judaism generally, stiff and motionless. A form, however, which is never animated by a renewal of its purport, perishes; an expression, of which the purport has long ceased to be living feeling, becomes senseless and distorted. Who has not had an opportunity of convincing himself of the grimace-like absurdity characterizing the religious music in a regular people's synagogue? Who has not been seized with a sensation of the greatest repugnance, mixed with one of horror and of ridiculousness, on hearing that guttural, shrill, gabbling noise, which no intentional caricature can convey, as it is performed in perfect, ingenious earnest? Recently, it is true, the spirit of reform has proved itself active in this music as well as other things, by an attempt to restore its old purity; but what was done by higher, reflecting Jewish intelligence is only, by its nature, a fruitless attempt, from upwards, which can never take root beneath to such an extent that for the educated Jew, who, for the requirements of his art, seeks the true source of vitality among the people, the mirror of his intelligent efforts shall be presented to him as this source. He seeks the involuntary and not the reflective, which latter is precisely what his product is; and, as this spontaneous element, he obtains only the distorted expression of which we have spoken.

If this return to the people, as his source, is, on the part of the educated Jew, as on that of every artist generally, involuntary, and, from the nature of the case, imperatively commanded by unconscious necessity, the impression received here, also, is communicated quite as involuntary, and, therefore, with invincible supremacy, to his whole mode of viewing everything and to his productions in the way of art. The melismata and rhythms peculiar to the music of the synagogue engross his musical fancy exactly as involuntary familiarity with the melodies and the rhythms of our national songs and of our national dances constituted the real fashioning power of those who created our artistic music, vocal and instrumental. In the wide range of what is national and artistic in our music, the perceptive faculty of the educated Jew can grasp only that which appeals to him generally as intelligible; but intelligible, that is to say, so intelligible that he can apply it to his artistic purposes, is only that which, in some approximate degree, resembles the peculiarity of Jewish music. If, when studying our naive, as well as our consciously fashioning musical system, the Jew endeavoured to discover its heart, and its vital nerves, he would necessarily become aware that not the slightest part of it really resembles his musical nature, and the perfectly foreign character of the whole would inevitably so affright him, that he could not possibly retain courage to co-operate in our process of artistic creation. But there is nothing in his position to us which induces the Jew to penetrate thus deeply into our nature; either intentionally (directly he understands his position towards us), or involuntarily (if he cannot understand us at all), he observes our artistic system and its life-giving inward organism only in a completely superficial manner, and, thanks simply to this apathetic system of observation on his part, external points of resemblance with what alone is intelligible to his way of looking at things, and to his peculiar nature, may strike him. For him, therefore, the most pleasing outwardness of the phenomena in the domain of our musical life and of our art, must possess the value of their inward essence, and the sensations he derives from them must, when as an artist he reproduces those sensations, appear to us strange, cold, singular, indifferent, unnatural and distorted, so that Jewish musical works often produce upon us the same effect as, for instance, a poem by Goethe would produce, if recited to us in the Jewish jargon.

Just as, in this jargon, words and constructions are jumbled together, with a wonderful absence of all expression, the different forms and styles of all masters and times are mixed up by Jewish musicians. We find in their productions, piled up, close to each other, in the most confused chaos, the peculiarities of form belonging to every school. As the object in all such productions is merely to say something, regardless of the fact whether the thing itself is worth saying, such twaddle can only be rendered in any way exciting to the ear, through offering by a change, every moment, in the outward mode of expression, a new incentive to attention. Inward excitement, real passion, finds its language at the instant that, struggling to be understood, it resolves to speak; the Jew, whose character in this respect has already been minutely described by us, feels no true passion, least of all, passion impelling him, out of itself, to artistic productivity. Where, however, no such passion exists, there is no repose to be found; true, noble repose is nothing but passion appeased by resignation. Where repose has not been preceded by passion, we acknowledge only slothfulness; now the opposite of slothfulness is that feverish restlessness, which we perceive, from beginning to end, in Jewish musical works, except where

it makes room for the slothfulness of ideas and of feeling, such as we have described. What, therefore, results from the determination of the Jew to produce anything in the way of art must necessarily possess inherently the quality of coldness, and of indifference amounting to triviality and ridiculousness, and we must designate historically the period of Judaism in modern music as the period of complete unproductivity and of decaying stability.

(To be continued.)

Dawn.

"Where hast thou watched, O my dawn,
Which art so chill and wan?

"All the dark hours hast thou lain
Where one sheet doth for twain?"

"Which were the lover fain of me
—Dead day, or day to be!"

"Then thou hast watched by another bed,
Close to the sick man's head?"

"I heard night groan in utter need,
And I passed and gave no heed."

"Maybe thine eyes are so weary-wide
With praying God that good may betide?"

"God? Where is He? I am seeking Him.
Behold, the stars grow dim."

Polkaw.

BALFE.

The subjoined letter, addressed on the 4th inst. by a number of influential and distinguished musicians (whose names are appended) to the Dean of Westminster, was followed by the happiest result. A tablet to our popular composer is at last to be placed in a fitting position in Westminster, thanks to the Dean, who seems to be following in the footsteps of his eminent predecessor, Dean Stanley.

May 4th, 1882.

VERY REVEREND SIR,—We, whose names are appended hereto, desire to add our testimony to the claim of Michael William Balfe as a representative national composer; and to express our earnest hope that you will accede to the request to allow a tablet to be placed in Westminster Abbey, to the memory of a musician, whose genius and achievements won for him, during his lifetime, a high reputation, not only among his countrymen, but also upon the Continent of Europe.

To the Very Rev. the Dean of Westminster.

Signed by—Fredk. A. Gore-Ouseley, Bart., M.A., Mus. Doc., Oxon. (Precentor of Hereford, and Professor of Music in the University of Oxford); G. A. Macfarren, M.A., Mus. Doc., Oxon., Mus. Doc., Cantab. (Principal of the Royal Academy of Music, Professor of Music in the University of Cambridge); Robert Prescott Stewart, Knight, Mus. Doc., Dub. (organist of Christ Church and St. Patrick's, Dublin, Professor of Music, Trinity College, Dublin); Herbert S. Oakeley, Knight, M.A., Mus. Doc., Oxon. (Professor of Music in the University of Edinburgh); George J. Elvey, Knight, Mus. Doc., Oxon. (organist of St. George's Chapel, Windsor); John Frederick Bridge, Mus. Doc., Oxon. (Permanent Deputy Organist of Westminster Abbey); John Stainer, M.A., Mus. Doc., Oxon. (organist of St. Paul's Cathedral); George Benson, Mus. Bac., Cantab. (of Her Majesty's Chapels Royal and Westminster Abbey); George M. Garrett, M.A., Mus. Doc., Cantab. (St. John's College, Cambridge); James Taylor, Mus. Bac., Oxon. (organist of New College, organist of the University of Oxford); Walter Parratt, Mus. Bac., Oxon. (organist of Magdalen College, Oxford); W. Howell Alchin, Mus. Bac., Oxon. (organist of St. John's College, Oxford); Thomas H. Collinson, Mus. Bac., Oxon. (organist of the Cathedral, Edinburgh); Philip Armes, Mus. Doc., Oxon. (organist of Durham Cathedral, and Professor of Music in the University); Michael Costa, Knight; William George Cusins (conductor of the Philharmonic Society, Master of Her Majesty's Music); Joseph Barnby (conductor of the Albert Hall Choral Society, and conductor of the music at

Eton College); George Mount (conductor of the Royal Albert Hall Orchestral Society); Henry Hiles, Mus. Doc., Oxon. (Professor of Harmony at Owen's College, Manchester); Henry Weist Hill (principal of the Guildhall School of Music); John Hullah, LL.D. (Her Majesty's Inspector of Music in Training Schools); Henry Wyld, Mus. Doc., Cantab. (Gresham Professor of Music, Principal of the London Academy of Music); John Ella (founder of the Musical Union, Professor of Music in the London Institution); Henry Gadsby (Professor of Harmony, Queen's College, London); Charles Harford Lloyd, M.A., Mus. Bac., Oxon. (organist of Gloucester Cathedral); J. C. Marks, Mus. Doc., Oxon. (organist of the Cathedral, Cork); J. B. Lott, Mus. Bac., Oxon. (organist of the Cathedral, Lichfield); Roland Rogers, Mus. Doc., Oxon. (organist of Bangor Cathedral); Charles Steggall, Mus. Doc., Cantab. (organist of Lincoln's Inn); Burnham W. Horner, F.R.S.L. (assistant-organist, Chapel Royal, Hampton Court); Edwin J. Crow, Mus. Bac., Cantab. (organist of Ripon Cathedral); Langdon Colborne, Mus. Bac., Cantab. (organist of Hereford Cathedral); Edward Bunnett, Mus. Doc., Cantab. (organist to the Corporation, Norwich); Joseph C. Bridge, M.A., Mus. Bac., Oxon. (organist of the Cathedral, Chester); George Augustus Sala; Wm. Alex. Barrett, Mus. Bac., Oxon. (Vicar-Choral, St. Paul's Cathedral).

*This is the 6th of
March 1852 and in
one hour and quarter I
shall be conducting the
first night's rehearsal of the
Piedmont Bride.*

MR MAURICE STRAKOSCH has left London for Paris.

VERDI and his wife have returned from Paris to Brussels.

SIG. TAGLIAFICO's friends—and their name is legion—will be pleased to hear he is completely restored to health.

MR SIMS REEVES has gone for a short time to one of the German Baths. Health attend him.

ANNETTE ESSIPOFF-LESCHTIZKY, the fairy pianist, played a short time since before the Czar at Gatchina. The King of Roumania has bestowed on her the large Gold Medal for Merit (First Class).

MDME MONTIGNY RÉMAURY, Queen of French pianists, will shortly arrive in London. She is to play at Mr Ganz's next concert (June 3rd) the first concerto (in C) of Beethoven—a masterpiece of the old eternal pattern, by far too seldom heard in public. For this, all true musical amateurs owe her thanks.

VALLERIA'S FILINA.—In Mdme Valleria Filina has again had a most competent representative. The part is played by no one with a truer perception of the spirit of comedy, or with more careful elaboration of detail. In this respect Mdme Valleria's assumption gave real pleasure to those who noted it carefully; while her singing, which was at its best in the Titania air, called forth repeated signs of approval.—*Daily Telegraph*.

LYONS.—The Municipal Council have released Campocasso, manager of the municipal theatres, from the agreement which bound him to the town for three years. They have also resolved to suppress the subvention and to put the Grand Théâtre and the Célestins up to public competition. "The grant made to Campocasso, which was not sufficient to establish a proper balance in his accounts," says a writer in the *Gaulois*, "was 200,000 francs; its suppression, in every respect deplorable, renders opera henceforth impossible in the second city of France."

CONCERTS.

SIG. SGAMBATI.—The fifth concert of the Philharmonic Society brought forward Signor Sgambati from Rome, a pianist and composer of remarkable ability, of whom his countrymen are, and have reason to be, proud. Signor Sgambati has hitherto, we believe, given almost exclusive attention to instrumental music for the orchestra and the chamber, in each department winning distinction. The composition which introduced him to an English audience on the present occasion was a concerto in G minor for pianoforte and orchestra, his fifteenth public work, and one in every respect meriting high consideration. With much independent thought and originality of treatment, there is little in the concerto to justify an assertion put forth in the "analytical programme"—that Signor Sgambati is "a disciple of the modern school." On the contrary—as the writer feels compelled to add—"in the matter of form he adheres to classical models." The one assertion contradicts the other, inasmuch as what especially distinguishes the "advanced" school is contempt for that "form," venerated by the truly great masters, in the absence of which all artistic result must turn out, in a greater or lesser degree, chaotic. That Signor Sgambati can shape his ideas with logical consistency, and yet be here and there discursive, just as fancy may dictate, is shown in the "moderato maestoso" which opens the concerto; that he can be melodious and expressive, while at the same time happy in the use of ornate devices, is equally proved by the succeeding movement, a graceful *romanza* in the key of E flat. The *finale*, "allegro animato," framed after the "rondo"-pattern (ignored by "higher development," but enduring all the same), is built upon a catching theme, and being developed with unflagging spirit, brings the whole to an effective conclusion. As a pianist, though he studied for some time under Liszt, Signor Sgambati exhibits none of the peculiarities of those who most delight to figure as chosen apostles of that unique phenomenon. There is no hint of extravagance in his playing. Thanks to his perfect technique, when mastering difficulties with consummate ease he does so with such quiet composure as materially to enhance the charm of his performance. In fact, he cultivates the pure legitimate style with which self display and obtrusive mannerism have nothing whatever in common. As such he was doubly welcome, and the unanimous applause he obtained, a just tribute to his merits, showed how thoroughly he had been appreciated.—*Graphic*.

MR GANZ'S ORCHESTRAL CONCERTS.—The chief feature in the programme of Mr. Ganz's third concert, as in that of the first, was Liszt's "Symphonic poem" founded on Dante's *Divina Commedia*. Why the work was repeated does not seem very clear. Official announcements referred to the interest excited at its previous hearing, but there is just a chance that Mr Ganz reckoned upon the curiosity which description and criticism could hardly have failed in awakening. The feeling satisfied, we cannot suppose that this musical *Divina Commedia* will often vex the atmosphere of our concert rooms, unless, indeed, it be shorn of the "Inferno." Liszt's "Purgatory" is endurable, and his "Paradise" not without attractions; but a place in the abode of the blessed affords no adequate recompense for the horrors to be endured on the way thither. How earnestly a certain school of modern composers are striving to make music synonymous with suffering! Either they ingeniously twist it into a tangle, unravelled only by pains, or they distort it into a simulacrum of things horrible and ugly. The fault is certainly not theirs if concert-going remains outside the category of penal processes. Eventually they may secure for it a place therein; and then, should an "age of faith" return, there will be at hand a formidable means of mortifying the flesh. The overtures to *Oberon* and *Tannhäuser* were associated with the "symphonic poem" on Saturday afternoon, a perfect glut of romantic music being the consequence. But the programme could not fairly be called monotonous, some interesting songs, well sung by Miss Carlotta Elliot, affording variety, as did to a greater extent and in a more decided way, the performance of Chopin's pianoforte concerto in F minor by M. Vladimir de Pachmann, an artist who then made his *début* in England. M. de Pachmann comes, we believe, from Russia, but has lately been playing in Paris with marked success. It may, therefore, be assumed that his powers are of no ordinary kind. The connoisseurs of Paris affect a decidedly exigent attitude towards candidates for their suffrages, and if M. de Pachmann has pleased them he is entitled to have the fact scored in his favour. His choice of Chopin's work indicated the particular school of pianoforte music with which he is most associated; but we are not sure that the selection was in all respects a wise one. The Polish composer could write for his own instrument in a way unique and unapproachable, but he knew little of the orchestra, and his concertos are heavily weighted by the feebleness with which he has treated it. For a *début*, therefore, Chopin in his orchestral form should be declined in favour of some master whose music is all a help and in no sense a

hindrance to the artist. M. de Pachmann achieved, nevertheless, a success which must have been highly gratifying. He played with taste and facility, and at once gained the favour of his audience, whose applause was not stinted. Doubtless we shall soon hear the newcomer in a classic work of higher rank than Chopin's. Then will be the time for a more definite estimate of powers which are unquestionably great. Perhaps M. de Pachmann will follow the fashion, and give a "recital." If so, he may reckon upon a sympathetic hearing.—D. T.

MR W. HENRY THOMAS gave his annual concert at the Athenæum, Camden Road, on Tuesday evening, May 23. To entertain his friends and patrons he secured the services of eminent artists, who faithfully carried out a programme of interest and merit. Miss Santley, hitherto known chiefly as the daughter of one of our greatest vocal and dramatic artists, needs no longer the help of a renowned name, for her pure voice, sound musicianship and engaging manners, are fast securing her a good reputation. In Sullivan's "Lullaby," and Roedel's new song, "Lord Mayor Whittington," she displayed the qualities of an artist. Her esteemed father, Mr Santley, received an ovation, on his appearance on the platform, only accorded to singers in the highest favour of the public. That he fully deserved the favour he proved by most admirable and characteristic singing. Miss Margaret Hoare had previously achieved success in concerts given in the north of London, and certainly the good voice and refined style she manifested in Schubert's "Ave Maria," and Bishop's "Bid me discourse," will do much to increase the hearty appreciation hitherto accorded. Mr Henry Piercy, a young tenor, rich in tone, and manly in expression, made a very favourable impression. Miss Price, a young singer from the Principality showed that Wales still sent forth sweet singers, by her warbling in the quaint ditty, "The Bells of Aberdovey." Of Miss Orridge it is sufficient to state that she again confirmed the high opinion of her hearers, who insisted upon her acceding to an encore for Bishop's aria, "By the simplicity of Venus' Doves." Mr Lewis Thomas was also deservedly encored in "Non più andrai." The instrumental part of the concert did not by any means suffer eclipse through the vocal; for the class of music played by M. Marcel Herwegh and Mr W. Henry Thomas, was, in itself, of a high character. The "Duo pour piano et violon" (Goldmark); the solo violin "Andante et finale du concerto" (Mendelssohn); the pianoforte solos, "Minuetto grazioso" (Glück); "Waltz in A flat" (Chopin); with the "Romance and Scherzo" for violin (Franz Ries), afforded ample scope for the abilities of the artists. And an artist M. Marcel Herwegh assuredly is, for all he did proclaimed him such. He has an exquisite tone, brilliant execution, with a nervous sensibility that imparts vitality to every phrase. His success was great. The concert-giver, Mr W. Henry Thomas, is happily too well known and appreciated to need now more than a passing mention of his warm reception by a crowded house.—D. E.

MR SINCLAIR DUNN, R.A.M., has brought to a close a series of six chamber concerts, at the London Art Galleries, Baker Street, at which it may fairly be said he has won fresh laurels. Commencing with the "Auld Scotch Songs" of Burns, Hogg, Glen, Scott, Tannahill, &c., he ranged over the wider fields of English, Welsh, and Irish song and story, thereafter giving proof of his versatility, by admirable sketches of the great German composers, with illustrative examples from their best works, returning, in his last programme, to

"The songs my father loved to hear,
The songs my mither sang."

The concluding concert of Tuesday last embraced a history of song writers from James I. down to recent times, given, in a racy manner, as connecting links to the various songs set down in the programme. Of these the spirited war-song, "Pibroch of Donuil Dhu," by Mr Dunn, evoked a loud response, and his rendering of "O Nannie wilt thou gang wi' me" was received with equal favour. Miss Eleanor Rees, a mezzo-soprano of considerable merit, who has ably assisted Mr Dunn throughout the series, pleased greatly in all she did, especially in the well-known "Caller Herrin" and in the Jacobite song, "Flora Macdonald's Lament," which was given with much pathos and power. A most enjoyable evening concluded with the singing of "Auld Lang Syne."

ALEXANDRA PALACE.—At the Ballad Concert, given last Saturday, the principal singers were—Mdmé Patey, Misses Featherby and Adeline Paget, Messrs Joseph Maas, Thurley Beale, and Henry Prenton, assisted by the Alexandra Palace Choir, conducted by Mr David Beardwell. Mdmé Patey, in "A Winter Story," and "The Snow-white Rose;" Mr Joseph Maas, in Blumenthal's beautiful setting of "The Message," and in Balfe's "Come into the garden Maud;" Mr Thurley Beale, in Piusotti's "Raft;" Miss Featherby, in Cowen's setting of "The Better Land;" and Miss Adeline Paget, in Ganz's popular "Nightingale's Trill," were heard with evident

delight, applause and encores being plentiful. Solos on the pianoforte, by Herr Albert Henning, were also duly appreciated, and the concert altogether gave perfect satisfaction. The attractions for next Monday (Whit-Monday) are unusually numerous. They include plays in which Mr Henry Neville, Miss Helen Barry, and other popular artists will appear, six Variety Entertainments, in which the favourites of the music halls will take part, races in Myers's hippodrome, music by the bands of the Royal Horse Guards, the Irish Dragoons, and six Volunteer bands, illumination of the grounds, and firework display, Myers's circus in the concert room, pedestrianism, a balloon race, hansom cab races, an instantaneous photographic competition, assaults-at-arms, and trade exhibitions of "straw bonnet," "teapot," and "sweetmeat" making. The lessees make a special point of important reduction of fares from King's Cross, and other stations.

MISS ELIZABETH PHILP'S CONCERT.—Miss Elizabeth Philp gave an evening concert at St James's Hall on Friday, the 19th inst., which was attended by an exceptionally numerous and brilliant audience. The talented lady was assisted by Mmes Antoinette Sterling, Pearsall Clarke, Isabel Fassett, Bessie Waugh, Ada Brown, May Johnston, and Hutchinson, and by Messrs Maybrick, Percy Blandford, Theodore Marzials, Arthur Oswald, Frederick Walker (bringing London Vocal Union), Ondricek, Bendall, Morton, Diehl, and Sir Julius Benedict. Several new songs were introduced to the public for the first time by Miss Philp, perhaps the most successful of these being "Little Wanderers" (sung by Mdmé Fassett), and the glee, "The Owl sits up in the Ivy Bush," given to perfection by the London Vocal Union, who also created a distinct effect in Miss Philp's part-song, "The Hop-pickers," late though it came in a programme of considerable length. That the vocal honours of the evening should have accrued to Mdmé Antoinette Sterling is no matter of surprise. This gifted vocalist's many admirers had seldom heard her to such advantage. While her magnificent voice seems to retain its earliest freshness, it certainly gains in richness and in the pathetic quality which gave rise to the expression, "tears in the voice." Mdmé Sterling's delivery of Miss Philp's most dramatic song, "The Poacher's Widow," was an event to be remembered; Charles Kingsley's famous words uttered by Mdmé Sterling cannot fail to impress the coldest audience. On this occasion the audience was by no means a cold one, therefore the lady received a perfect ovation, and after her touching rendition of Blumenthal's new song, "Sunshine and Rain," she was re-called and applauded until she returned to the platform and sang "The Long Avenue." Mr Maybrick sang "The Little Hero," M. Ondricek played two violin solos, Miss Bessie Waugh two pianoforte pieces—both meeting with well-merited applause; Mr Marzials, who appeared to be suffering from a cold, and for whom it would have been better to claim the indulgence of the audience in the usual way, gave a song presumably of his own composition; and two very young ladies, the Misses May Johnston and Ada Brown, played Saint-Saëns' "Danse Macabre" as a duet for two pianofortes with such precision, brilliancy, and fulness of tone that they were enthusiastically encored.—ASTUR.

MISS COWEN'S Dramatic Recital at Steinway Hall on Tuesday evening, May 16, was fully and fashionably attended. The programme included Ingelow's description of the "High tide on the Lincolnshire coast in 1571;" a scene from Shakspeare's *Two Gentlemen of Verona* (with Miss Alice Cruttenden, her pupil); "Fanny Squeers' Tea Party," by Charles Dickens; "The King's Tragedy," by Rossetti; "Before Sedan," by Austin Dobson; "Waiting," by C. S. Calverly; and Re Henry's "Lecture on Free Woman." Each of these pieces were recited by Miss Cowen with "due emphasis and discretion;" indeed Miss Cowen may be looked up to as a model by young elocutionists, so distinct is her articulation, so well rounded her phrasing. Miss Santley and Miss Fanny Robertson varied the programme by singing various songs and duets, and the whole entertainment was thoroughly enjoyed.

HERR SIGISMUND LEHMEYER gave the first of his series of Pianoforte Recitals at the new Chamber Concert Room in St James's Hall, on Wednesday evening, May 24, with his pupils, the Misses Williams, Misses Schafer and Sorrell, and Mr G. Sumpter, assisted by Mdmé Palmiero and Miss Fusselle as vocalists. The Misses Williams began the "recital" by playing Beethoven's overture to *Egmont*, arranged for two performers on one pianoforte. Herr Lehmeier followed with a Prelude, Fugue and Gavotte, by J. S. Bach, afterwards giving Beethoven's Sonata, in D minor, Op. 29, two short pieces by Schumann, a Nocturne, by Chopin, and Gottschalk's "Danse Ossianique," finishing the "recital" by playing, with his pupil, Mr Sumpter, a "Grand March à quatre mains," by Schubert. Miss Sorrell's contributions were—Hiller's "Zur Gitarre," and Schumann's "Arabesque;" Miss Sinclair's, Gottschalk's "Banjo," as well as Charles Mayer's "Fontaine" (the last named

particularly well played); and Miss Schafer's, the Prelude, Fugue, and Presto, from Handel's *Suite*, in D minor. The young ladies altogether showed signs of having profited by their master's valuable instruction. Miss Fusselle sang Gounod's "O that we two were Maying," and a new song, "Come back" (G. Silney). Mme Palmiero gave Tosti's "Good-bye." Both ladies received applause due to their respective merits. Herr Lehmeier's next recital is announced for Wednesday, June 28.

A MORNING as well as an Evening Concert were given at Lower Clapton, on Monday, May 22, in aid of the All Saints' Vicarage Building and School Enlargement Fund, under the patronage of the Lady George Hamilton, Mmes Walsham and How, and William Elliott. The singers were principally amateurs, among whom was the accomplished Mrs Sutton Sharpe, who appeared as vocalist, pianist, and composer (in each character worthily sustaining her reputation), and Mr Spencer Tyler, the possessor of a tenor voice that many professional singers might envy. The instrumentalists were—Mr Arthur W. Payne, R.A.M. (violin); Mrs Avenell, Miss Florence Andrews, R.A.M., and Miss Mary Chatterton (harp). The concert went off with spirit, and a handsome sum, no doubt, was realized, the concert in the evening being exceedingly well attended.

MR JOHN GILL'S Amateur Choral Society gave their annual concert in the concert-room of the Royal Academy of Music on Monday evening, May 22, when M. Gounod's "petit oratorio," *Tobie*, was given, the principal singers being Misses Hopkinson and Ashton Jonson, Messrs Buels and Poole. Mendelssohn's beautiful setting of the Psalm, "As the Hart pants," and the "Agnus Dei," from Rossini's *Messe Solennelle*, were in the first part of the concert, the second consisting of miscellaneous songs, from Mr Frederick Clay's *Lalla Rookh*, and other melodious sources. Miss Frost presided at the pianoforte, and went through her arduous task à merveille. Messrs Eaton Fanning and Charlton Speer were at the organ, and Mr John Gill conducted.

PROVINCIAL.

SOUTHSEA.—At Miss Emeline Dickson's concert on Wednesday evening, May 16th, Miss Emma Barnett, one of our most distinguished lady pianists, was the "attraction of the evening." She gave "The Ebbing Tide," and "Caprice Brillante," the compositions of her brother, Mr John Francis Barnett, and Chopin's Polonaise in E flat. Her playing was remarkable for elegance and power, combined with perfect execution. The audience, which was very numerous and included Prince and Princess Edward of Saxe-Weimar, were evidently charmed with Miss Barnett, manifesting their approbation by encoring and re-calling her after each performance.

NORWICH.—The twenty-second concert of the Norfolk and Norwich Musical Union took place at St Andrew's Hall on Friday evening, May 19th, under the leadership of Dr E. Bunnett, who, since the formation of the Society, has exerted himself *con amore* to render its concerts attractive. The concert under notice equalled any of its predecessors. Mr J. F. Barnett's *Building of the Ship*, which formed the first part of the programme, was heard for the first time in Norwich, and was remarkably well rendered both by principal singers and chorus, a fact testified by the frequent and discriminating applause of the audience. The chorus for ladies voices, "Beautiful they were"; the duet, "When the hot long day was over," and the chorus for male voices, "O worthy Master," were among the most successful numbers. The unaccompanied quartet, "How beautiful she is," was so exceptionally well given that it had to be repeated, the audience taking no denial. The principal singers were Misses Helen Stark and B. Allen, Messrs Meers and Brockbank. In the second part of the concert a new song by Dr Bunnett, "The last prayer," was charmingly sung by Miss Alden, and the same composer's part song, "Beware," was warmly applauded. Mr F. Noverre led the band, Mr Walter Lain presided at the organ, and Dr Bunnett conducted.

AMSTERDAM.—Edouard de Hartog, the Dutch composer, is appointed member of the Committee of Fine Arts (Musical Section) at the Universal Exhibition to be held here next year.

MILAN.—Writing to the *Perseveranza* in reference to Ambroise Thomas's *Françoise de Rimini*, Capponi mentions eleven different operas founded on the subject immortalised, one each being written by Borgatti, Genoa, 1827; Mercadante, Madrid, 1829; Generali, Venice, 1829; Quillici, Florence, 1831; Staffa, Naples, 1831; Demasini, Milan, 1841; Carnetti, Vicenza, 1843; Fronchenti, Lisbon, 1857; Macarini, Milan, 1871; Cagnoni, Turin, 1871; and Götz, Germany, 1871.—(Qy. Macaroni?—Dr Bittge.)

GERMAN OPERA, DRURY LANE.

A high average of merit having distinguished the performance of *Lohengrin* on the opening night, it was with assurance rather than hope of enjoyment that a fairly large audience assembled on Saturday, to witness *Der Fliegende Holländer*. Wagner's early opera keeps its hold upon the public, though it has now become quite familiar, and even an indifferent representation cannot do much to spoil the enjoyment of its romantic story and picturesque music. We have seen the work in an Italian dress, associated with artists who mostly treated it as an Italian opera; and we have had it in the English theatre with the haphazard procedure inevitable where there are no guiding traditions. Even thus, *Der Fliegende Holländer* has gained upon us; how much more may it do so as now presented by admirable representatives of the stage for which it was created! We may depend upon the fidelity and conscientiousness of this German Company. They do their work in a serious spirit, every man and woman, from the highest to the lowest, meaning business. That they are all great artists cannot be said, and as vocalists it is likely that a frequenter of Italian opera would pronounce them second-rate. But Wagner knows how to write "music-dramas" in which singing, if it have place at all, goes for little, while at the declamation he has substituted, his Drury Lane interpreters are certainly adepts. *Der Fliegende Holländer* being, as regards the composer, almost pre-historic, demands some singing, and only with reference to one or two of the artists—Frau Sucher (Senta) and Herr Wolff (Erik), for example—can we say that its requirements were met in a manner specially noticeable. The representation was, however, striking and impressive, by reason of the thoroughness so remarkably evident in the performance of *Lohengrin*. There was no shirking; no coming out of the drama at intervals to survey the house or talk to neighbours and striking into it again. Nor were the assumptions half-hearted—a kind of compromise between the personalities of the performer and of the character, based upon an understanding that each is to prevail in turn. By the way, this very conscientiousness has, in some cases, an awkward side. An artist trained on the Italian stage, could not present one of Wagner's black characters in all its sombreness. He would be sure to throw in a little light somewhere, dropping the mask now and then, or perpetrating some vocal *tour de force*, so as to make the audience forget the actor in the singer. The Germans do nothing of this kind. They go through with their work in the spirit of the Othello who stained his skin all over. Thus did Herr Engen Gura, when playing the Dutchman on Saturday night. Uncompromising in his sadness and gloom, in the lugubriousness of his utterance, and in his extreme care to let it be seen that the curse was no sham, the artist went very near to making himself the cause of pain in others. Theoretically this may have been the crown of his success; practically it ran the risk of failure. Frau Sucher, who appeared as Senta, had no such provocation to unpleasantness; but, as far as opportunity allowed, confirmed the agreeable impression made by her Elsa on Thursday night. This artist is clearly one of high rank, not because she is an exceptional vocalist, nor on account of special histrionic gifts, but for the reason that such musical and dramatic qualifications as hers are rarely found united in the same person. Her Senta equally interested the admirers of acting and of singing. The first of these classes saw a poetic embodiment artistically carried out in all its details; while the second heard Wagner's music sung with intelligence and skill. As we have intimated, Herr Wolff gave satisfaction in the part of Erik; Herr Ehrke was a fair Daland, and the parts of the Steersman and Mary were efficiently sustained by Herr Landau and Fräulein Schefsky. Again the chorus earned hearty applause, not only for their singing but for the intelligent manner in which they acted upon a notion, usually strange to their class, of having some connection with the drama. Half the charm of these representations lies in the fact that a work is played instead of a dramatic form being gone through by costumed singers. The fact in opera is a novel one, and very refreshing. How the overture and accompaniments were rendered by Herr Richter's fine orchestra may be imagined. Indeed, the instrumental music seemed at times quite enough for the interest and for the illustration of the story. No guide book to it was wanted. It told its own tale, as music always will when genius appeals through it to the emotions, and not, as in so much of the *Nibelung's Ring*, to the perception of a crowd of arbitrary symbols.

WAIFS.

THE "NIBELUNGEN" BAND.—The "Wagner Orchestra," conducted by Herr Seidl at Her Majesty's Theatre, comprises 8 first and 8 second violins, 6 violas, 4 violoncellos, 4 double basses, 3 flutes, 4 clarinets, 2 oboes, 1 Cor Anglais, 4 bassoons, 8 trumpets, 8 horns, 8 sax-tubas, 4 trombones, 1 contra-bass tuba, drums and triangles. Happily, Wagner depends comparatively but little upon the "quartet" which the great masters placed before everything else in importance; otherwise, the disproportion between wind and string would be enormously excessive. The members of the orchestra are, we understand, from Hamburgh and other towns adjacent.

Gayarre's benefit at Bilbao was a success.

Amalie Joachim is drinking the waters at Ems.

Tamberlik and his Italian opera company will shortly visit Ferrol.

Grau's French *buffo*-opera season in New York was hardly a success.

The Teatro Goldoni, Modena, will re-open with Pedrotti's *Fiorina*.

The ballet, *Excelsior*, has proved successful at the Politeama, Valencia.

A new *Salve*, by Barbieri, has been performed at the Cathedral, Valencia.

Sarasate, the Iberian fiddler *par excellence*, has been giving concerts in Turin.

The Teatro Costanzi, Rome, will be open for opera during Carnival and Lent.

The Stuttgart Conservatory celebrates this month its fiftieth anniversary.

G. Kastner, inventor of the Pyrophone, has died, aged 30, in Strassburgh.

The season at the Teatro Malibran, Venice, was brought to a premature close.

Suppé's *Boccaccio* has been produced at the Teatro del Principe Alfonso, Madrid.

Aldighieri, the barytone, is engaged for next season at the Teatro San Carlo, Lisbon.

Pasdeloup will give concerts with his orchestra at Bordeaux during the Exhibition there.

Emilie Wigand, the concert-singer and teacher of singing, died on the 9th inst. in Leipzig.

Franz Botgorschek, the flautist, born in Vienna, the 23rd May, 1811, has died at the Hague.

Mr Vernon Rigby has gone to Italy. His tour will include all the principal cities of the "Land of Song."

Teresa Tua, the youthful violinist, has been playing with great success at the Politeama Rossetti, Trieste.

Marie Geisteringer is said to have made upwards of 50,000 dollars during her six months' season in America.

N. Massa's opera, *Il Conte di Chatillon*, first produced at Reggio d'Emilia, will be given at the Politeama, Genoa.

Monasterio, Guelbenzu, Lestani, and Mireki (the Madrid Quartet Association) have been giving concerts in Lisbon.

The speculators in seats at the Musical Festival, New York, were severely bitten. There was a loss of 10,000 dollars.

The winsome Wizjak and other members of the Italian company of Santiago, Chili, arrived safely at their destination.

The Chevalier G. Bossola has become manager of the Teatro Carlo Felice, Genoa, and will reopen it on the 26th December.

Rossini's *Stabat Mater*, with Tamagno, Castelmarty, Borghi-Mamò, and Rambelli, was recently performed at Buenos Ayres.

Bullus, from the Theatre Royal, Dresden, has been singing at the Stadttheater, Leipzig. (Scarcely credible!—Dr Blügel.)

Festivals in aid of the Choir Benevolent Fund are to be held in Sheffield on the 19th, and in York on the 20th September.

Wagner's *Meistersinger*, with an Italian version of the book, will be performed in the autumn at the Teatro Comunale, Bologna.

A performance of *Les Dragons de Villars* was lately given for a charitable purpose by amateurs at the Théâtre Royal, Antwerp.

Fascinating little Nevada is announced to appear for a few nights as Amina, in *La Sonnambula*, at the Teatro Comunale, Piacenza.

At their third concert, the New York Liederkrantz gave a successful performance of Heinrich Hofmann's *Aschenbrödel* (Cinderella).

The Istituto Cherubini, Leghorn, have placed a commemorative stone tablet on the front of the house in which Fabio Campana was born.

Ambrose Thomas's *Hamlet* has been transferred from the Teatro Principal, Barcelona, to the Liceo, where it can be placed on the stage more effectively.

The boisterous barytone, Ciampi, has resigned the managership of the Italian Opera, Odessa, but remains a member of the company.

Miss Hope Glenn gave a morning concert at 2, Queen's Gate Place (by permission of Colonel and Mrs Lopley Wray), on Tuesday, May 16.

Little Zagury-Harris is engaged in the place of the bigger Donadio to play Rosina in *Il Barbiere* at the Teatro Dal Verme, Milan.

Bizet's *Carmen*, with Mdle Fraudin, formerly pupil of the Paris Conservatory, as the heroine, has been successfully given at Alexandria.

Peschka-Leutner, a soprano known to London, will return to the United States next season for a concert tour, of which she will be the "star."

A young lady, not very well versed in music, has written to the editor of an American paper to ask whether dance music is written in foot notes.

Félicien David's *Lalla Roukh* is to be performed next season at the Imperial Operahouse, St Petersburg, with appropriate stage appointments.

The first of two recitals of pianoforte music by Mr Charlton T. Speer took place at the Royal Academy Concert-room on Wednesday evening, May 17.

The Duke of Coburg-Gotha has conferred the cross of the Saxe-Ernest Order, second class, on Goldberg, manager of the Stadttheater, Königsberg.

According to the Paris *Figaro*, Verdi assured Vaucorbeil that he had not as yet written a note of his *Jago*. (One hundredth time of telling.—Dr Blügel.)

Robert Müller, bass *buffo*, is engaged at the Theatre Royal, Stuttgart, where Schröder-Hanfstängl has tendered her resignation as member of the company.

Mr Ch. J. Bishenden has published a second edition "enlarged," at the low price of sixpence, of his work entitled "A Singing Lesson: How to learn or teach it."

Carl Heymann has, during his present tour, played in Riga, Mitau, Libau, and Wilna. At the first-named town his admirers offered him a silver wreath.

Mr Ernest Gye handed over the sum of £873, the proceeds of the Floral Hall concert given on Saturday, May 20th, to the treasurer of the Royal College of Music.

Mr Barton McGuckin, who has returned to London after a most successful tour with the Carl Rosa company, is engaged to sing the tenor part in Rubinstein's *Paradise Lost* at the Philharmonic Society's concert, June 9th.

The three leading singers at the Wagner concert of the recent New York Musical Festival were Mdme Materna (the original Brünnhilde), Mr Candidus (not long since one of Mr Mapleson's leading tenors), and Sig. Campanini (the original Lohengrin in Italy).

Mr Charles Hallé gave the second and third of his "chamber music" concerts at the Grosvenor Gallery on Wednesday evenings, May 17 and 24, assisted by Mdme Norman-Néruda and Herr Franz Néruda. The third is announced to take place in the same *locale* on Wednesday evening next.

Mdme Patey has returned from her short holiday visit to Paris. During her stay in the gay city she had an interview with M. Gounod in reference to his new oratorio, Mdme Patey being engaged to sing the contralto part in the *Redemption* at the ensuing Birmingham Festival.

MR AND MRS GERMAN REED'S ENTERTAINMENT, ST GEORGE'S HALL, LANGHAM PLACE.—On Monday, June 5th, Messrs Alfred Reed and Corney Grain will produce a new piece by Arthur Law and Hamilton Clark, entitled *Nobody's Fault*, and Mr Corney Grain will give, for the first time, his new musical sketch for the season, entitled *Small and Early*.

THE VOCALION.—Dr. Stainer's oratorio *The Daughter of Jairus* was given on Monday evening May 22nd, at Finsbury Chapel, when Mr Baillie Hamilton's new musical instrument—the "vocalion" was used with excellent effect. There was an audience of nearly 2,000 persons. Next week the Vocalion is to be used at the annual meeting of the General Assembly in Scotland—of which the Earl of Aberdeen is Her Majesty's High Commissioner—several leading Scotch divines having expressed their desire of testing its adaptability for use in the Kirk, as the prejudice against the use of instrumental music in the performance of Divine Service north of the Tweed is fast disappearing.—*Times*.

The Park Band Society commence their season to-day in the band stand near Apsley House, Hyde Park, at 5 p.m. under the conductorship of Mr Hiram Henton (late 1st Life Guards). They will play from 5 to 8 p.m. on Sundays, Mondays, Wednesdays,

Fridays, and Saturdays in Hyde Park, and on Tuesdays and Thursdays also from 5 to 8 p.m. in Regent's Park. The band is entirely supported by subscriptions and donations, the sale of programmes, and the letting of chairs. Season tickets, entitling holder and friend to admission to every performance, can be obtained either from Messrs Chappell, 50, New Bond Street, or from the Secretary, at the office of the Society, 51, Strand.

COPYRIGHT IN MUSIC.—It has been of late a source of great annoyance to musical amateurs to occasionally find themselves subjected to the payment of a fine for singing a song at a village concert; for, while it has been in general assumed that no permission is necessary, certain owners of copyright have recently begun to insist on their extreme rights. Accordingly Mr Gorst, M.P., has introduced a Bill making it incumbent on the proprietor of the copyright in a musical composition, who is desirous of retaining the right of public representation in his own hands exclusively, to print outside the cover a notice that his consent is requisite for a public performance. In default of this being done, any action to recover penalties is to be dismissed.—*Times*.

Miss Rosa Kenney, assisted by some friends, gave a pleasant entertainment on Monday afternoon, May 15, at the Marlborough Rooms. Miss Kenney showed considerable elocutionary and comedy powers in some scenes from the *School for Scandal*—in which Mr Maclean very successfully portrayed Sir Peter Teazle—but the chief interest centred in her rendering of the potion scene in *Romeo and Juliet*, which was greeted with warm and deserved applause, for Miss Kenney proved herself capable of giving expression with natural force to intense emotion. The effort was successful in no small degree, and there can be no question of this lady's versatile talent, which should be encouraged and developed. Mr Sketchley caused great amusement by his selections from "Mrs Brown."—*Sunday Times*.

THE "NIBELUNG RING" PERFORMANCES.—We are informed that after the (first) representation of the *Götterdämmerung* Herr Neumann was summoned to the Royal box, where the Prince and Princess of Wales and other members of the Royal Family congratulated him on the success of the performance. The Prince of Wales remarked that he had seldom followed a work from beginning to end with such uninterrupted interest, and charged Herr Neumann with the expression of his satisfaction to the artists and to Wagner, whose compositions, his Royal Highness added, he had admired from his childhood. In reply, a telegram was yesterday received from the composer, expressing his thanks to the Prince of Wales for his gracious message, and to Herr Neumann and the singers for the excellent manner in which his work had been put before the English public.—*Times*.

COPENHAGEN.—Hans von Bülow has paid this capital a visit. He played first at the Theatre Royal, where he was assisted by the band, and then gave two concerts of his own. He afterwards started for Sweden, and meant on returning home to give a third concert here.

BERLIN.—M. Sylva chose the character of Eleazar, in Halévy's *Juive* for his second appearance at the Royal Operahouse. He was much applauded. His third character was that of Robert, in *Robert le Diable*. At the same house Schubert's three-act romantic opera, *Alfonso und Estrella*, according to the version of Fuchs, Vienna *Capellmeister*, has been produced and favourably received. Considering that the principal members of the company were absent, the performance was as good as could be expected.—Mr Augustus Harris has entered into an agreement with the manager of the Victoria Theatre to give a series of *Robinson Crusoe*, with scenery, dresses, properties, and corps de ballet, from the Theatre Royal, Drury Lane.—According to the *Annual Register*, just published, of the Association of Music-Masters and Mistresses, that body counts in Berlin some 200 members. The committee consists of Professors Alsleben, Breslaur, Drs Kalischer, and Bischoff, Herren X. Scharwenka, Werkenthin, Dobritzsch, and Hennes; the curators are Professors Haupt, Lüschnhorn, Frank, Jähns, Rudorff, Lessmann, and O. Eichberg.

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1864. Tradition says that the old melody of 'The Beggar Boy' was once sung in the days when she was a poor child by the distinguished artist now known as M^{de} Christine Nilsson. Included in the Danish songs is the traditional 'Dannebrog,' the music of which is attributed to one 'Bay.' It would be interesting to inquire the foundation for this statement, as the origin of the Danish National Anthem was generally understood to be unknown. The tradition of the 'Dannebrog Banner,' which, in 1719, fell down from heaven to bring victory to the Danish arms, is duly recorded in a footnote. Most of the Dutch songs given date back to the sixteenth century; and there are besides three songs by W. F. G. Nicolai, and one Flemish song. Altogether eighty-three of the national songs of northern Europe are included in this valuable and interesting book. In future editions a larger preface or more footnotes, giving further particulars of the old songs whose history is known, would be welcome. Equally interesting are the songs of Eastern Europe, recently issued by Messrs Boosey, and likewise edited by Mr and Miss Kappey. Among the thirty-four Austrian songs, the large majority are *volkslieder*, and they include Tyrolean, Styrian, and Polish songs, two of them by Chopin. These are followed by twenty-three characteristic specimens of Hungarian songs, giving a very fair idea of the peculiarities of Hungarian music, and comprising modern songs by Liszt, and some traditional songs of Bosnia, Moravia, and Dalmatia. The first of the Bohemian songs is the 'War-song of the Hussites,' once, it is believed, the national song of the country. A few specimens of Servian, Swiss, Greek, and even Turkish melodies. The last are very peculiar; and the peculiar intervals common to this and other Eastern music are claimed by some to have been handed down direct from the music of the ancient Hebrews."—*Figaro*.

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